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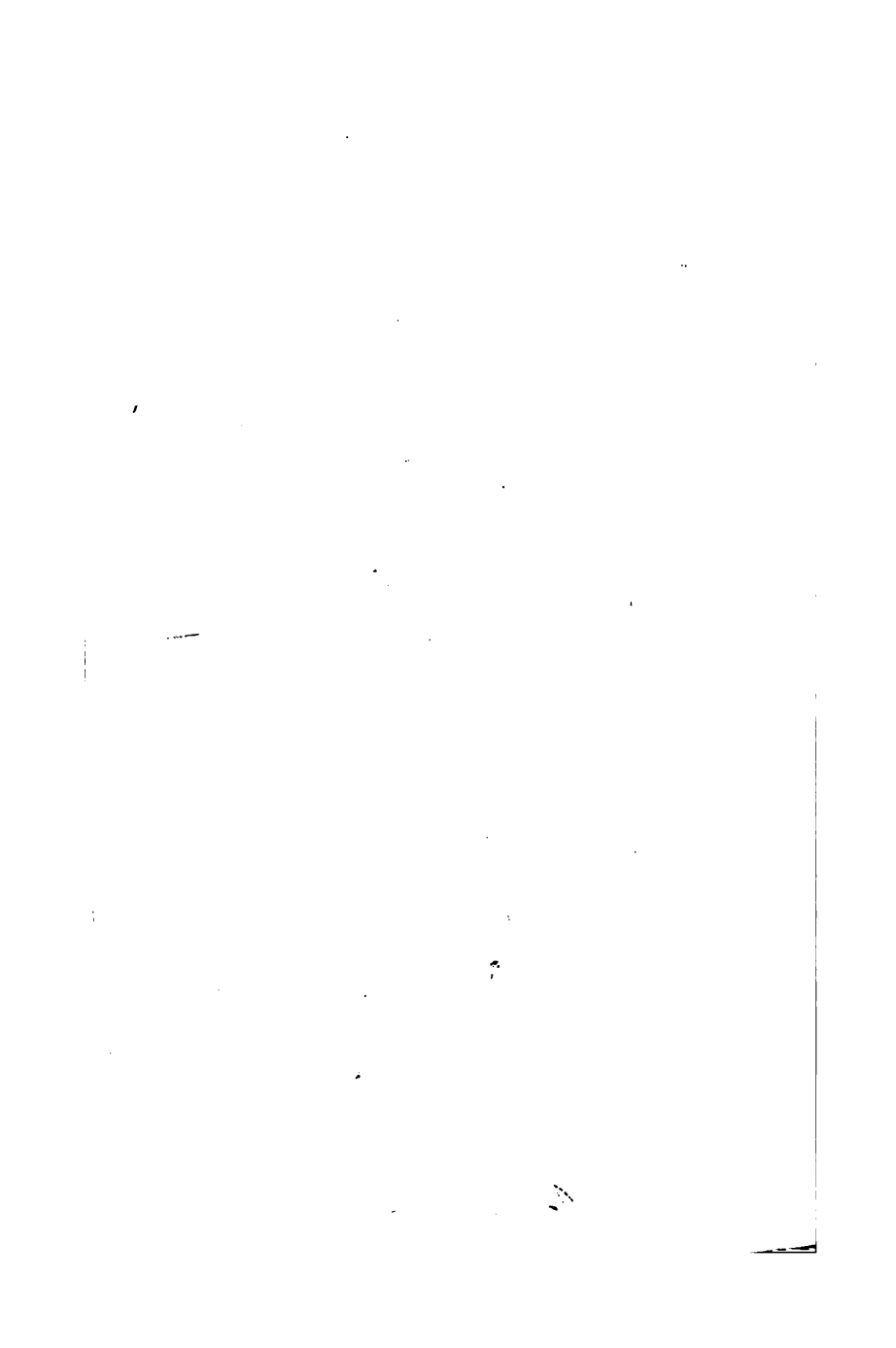




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A Compendious Grammar

AND

PHILOLOGICAL HAND-BOOK

OF THE

ENGLISH LANGUAGE.

FOR THE USE OF

*SCHOOLS AND CANDIDATES FOR THE ARMY AND
CIVIL SERVICE EXAMINATIONS.*

BY

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P R E F A C E .

THIS work had its origin in some notes and extracts made several years ago from the writings of Horne Tooke, Hallam, and Dr. Latham, on the origin and history of the English language.

These were subsequently increased by the addition of notes and observations derived from the works of Marsh, Max Müller, Craik, Trench, Alford, Angus, Adams, Morell, and several other writers on Philology and Grammar; to all of whom the author is under great obligations.

Having found these notes, etc., to be of great service to some of his former pupils, the author resolved to recast and rewrite them, with very considerable additions, in a more methodical manner, and the following pages are the result.

The general arrangement of the work and the plan adopted throughout of giving the derivation and definition of every grammatical term when first used, will, it is hoped, be found of service.

In laying down the rules of Syntax, the author has attempted to avoid too much diffuseness on the one hand, and too much dogmatism on the other; while he has endeavoured in the choice of examples to give as far as possible only such as

contain some complete statement or expression, and do not render a reference to the context necessary for the elucidation of their meaning. Such sentences are more easily remembered.

In the part relating to Prosody, full definitions and exemplifications of the different figures of speech, as well as comprehensive rules for punctuation, will be found in addition to the rules of Prosody, properly so-called.

The last portion contains a history of the English language, from the earliest times to the present day, and a pretty exhaustive list of the different English writers, both in prose and verse, with the dates of their births and deaths, and the titles of their chief works.

In the Appendix each letter of the alphabet is traced through the various changes which it has undergone in its transition from Latin through Italian or French to English.

J. S. C.

LONDON, *June 1st*, 1871.

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A COMPENDIOUS GRAMMAR

AND

PHILOLOGICAL HAND-BOOK OF THE ENGLISH LANGUAGE.

PART I.

DEFINITIONS.—ORTHOEPI.—ORTHOGRAPHY.

Language (French *langue*, Lat. *lingua* = *Language*. tongue) is the expression of our thoughts by words, both spoken and written.

Language is made up of words; words, of syllables; and syllables, of letters.

Letters are conventional symbols representing *Letters*. the different sounds of the voice.

They were formerly pictures of different objects which they were intended to represent; that is, they formed a pictorial alphabet.

A *Syllable* (*sullabein* = to take together, Greek) *Syllable*. is a single vowel sound, without or with one or more consonants, capable of being pronounced by a single effort of the voice.

A *Word* consists of one or more syllables *Word*. having a distinct and independent meaning; as, *one, orchard, glorious*.

- Mono-syllable.** A *Monosyllable* (*monos* = alone, Greek) is a word consisting of only one syllable; as, *a*, *man*, *the*.
- Dissyllable.** A *Dissyllable* (*dis* = two, Greek) is a word consisting of two syllables; as, *garden*, *deist*.
- Trisyllable.** A *Trisyllable* (*tri* = three, Greek) is a word consisting of three syllables; as, *formerly*.
- Polysyllable.** A *Polysyllable* (*polus* = many, Greek) is a word consisting of many syllables; as, *luminary*, *tyrannically*.
- Grammar.** *Grammar* (*grapho* = to write, Greek) teaches the art of speaking and writing our thoughts correctly.
- Grammar is divided into four parts:—(1.) Orthoepy and Orthography; (2.) Etymology or Accidence; (3.) Syntax; (4.) Prosody.
- Orthoepy.** *Orthoepy* (*orthos* = correct, and *epo* = to speak, Greek) means the correct pronunciation of words, and refers to spoken language.
- Orthography.** *Orthography* (*orthos* = correct, and *grapho* = to write, Greek) means the correct spelling of words, and refers to written language.
- Etymology.** *Etymology* (*etimos* = true, and *logos* = word, Greek) is the true derivation of a word. It also has another and more general meaning, in which it corresponds with Accidence, when it teaches the inflections of words. In this sense, a rule of Etymology and a rule of Accidence mean the same thing.
- Accidence.** *Accidence* (*accidentia* = things happening, Lat.) treats of the inflections which words undergo. It teaches the rules for the formation of the cases and plurals of nouns, the tenses of verbs, etc.

Syntax (*suntaxis* = arrangement, Greek) teaches Syntax. the arrangement of words in sentences.

It is subdivided into Concord and Regimen.

Concord (*concordia* = agreement, Lat.) is the Concord. agreement of one word with another in a sentence; as that of the verb with its nominative case.

Regimen (*regimen* = government, Lat.) is the Regimen. influence or government which one word in a sentence has over another; as that of a transitive verb over the objective case of the following noun.

Prosody (*pros* = with reference to, and *odé* = Prosody. an ode, Greek) treats of the accentuation and arrangement of words in verse, their division into metrical feet, and the number of such feet in each line; and the laws of punctuation.

Accent (*accentus* = tone, Lat.) is the stress Accent. laid by the voice on a particular syllable in pronouncing a word.

Note.—The accent of a word is fixed by custom, and is invariable, though it is sometimes transposed in poetry for the sake of the metre.

Emphasis (*emphasis* = a speaking on, Greek) Emphasis. is the stress laid by the voice in pronouncing a particular word of a sentence.

Note.—Emphasis is variable, and depends on the will of the speaker, and the effect he intends to produce on his hearers.

ORTHOEPY.

In English the accent is generally placed as Accent. near the beginning as possible; that is, the

Orthoepy. genius of the language and the laws of euphony
 Accent. require the accent nearer the beginning than
 the end of English words.

Mono- In monosyllables, of course, it is on the first
 syllables. and only syllable; as, *mán*.

Dis- In dissyllables on the first syllable; as, *ty'rant*.

Trisyllables. In trisyllables on the first syllable; as,
ty'rannous.

Poly- In polysyllables on the antepenult, or the third
 syllables. syllable from the end; as, *tyran'nical*.

Such words as *lu'minary*, *au'ditory*, etc., are
 only seeming exceptions, since they are pro-
 nounced *lu'min'ry*, *au'dit'ry*, etc.

Secondary As a general rule, English words have only
 accents. one accent; but in trisyllables and polysyllables
 there is a secondary accent as well as the prin-
 ciple one, which is rendered necessary by the
 recurrence of the metrical accent in Iambic,
 Trochaic, and Spondaic verses; as,

“And stripes and arbitrary punishment.”—MILTON.

Difference In some words, a difference of accent marks
 of accent a difference of meaning; as—

marks a
 difference
 of meaning.

Noun.

an átttribute
 a cónsort
 a cóncert
 an éxport
 an ímport
 íncense
 a rébel
 a súrvey
 a désert
 etc.

Verb.

to attríbute.
 to consórt.
 to concért.
 to expórt.
 to impórt.
 to incénse.
 to rebél.
 to survéy.
 to desért.
 etc.

In the above words, the accent is thrown
 towards the last syllables in the verbs, as they

have to take additional syllables in their inflections, particularly the long one of *-ing*, the termination of the present participle. Orthoepy.
Accent.

The nouns have no such reason for requiring the accent at the end, as the only addition they have to bear in their inflections is that of the letter *s*, which can be pronounced without the addition of another syllable, except where the noun already ends in *s* or some sound of *s*, such as *x*, soft *ch*, and *ce*.

There are several other words in which a difference of accent marks a difference of meaning, without thus distinguishing the noun from the verb as in the above instances.

The accent in most of the words which are accentuated towards the end is due to their French derivatives. French de-
rivatives.
French origin; as in *privatée*, *referée*, *carée*, *pursuit*, *complaisant*, etc. In some, simply to the necessity of distinguishing words of similar letters but of different meaning, such, as,—

(The month) <i>Aúgust</i>	An <i>augúst</i> person.
A <i>cómpact</i> (a contract)	<i>Compáct</i> (close).
<i>Inválid</i> (not binding)	<i>Invalíd</i> (a sick person).
A <i>mínute</i> (60 seconds)	<i>Minúte</i> (small).
A <i>súpine</i> (inflection of a verb)	<i>Supíne</i> (careless).
To <i>cónjure</i> (magically)	To <i>conjúre</i> (to entreat).

Note.—Except for the sake of emphasis or metre, short monosyllables, when used in close combination with other words, are generally unaccented, both in ordinary speech and in verse; as,—

I will be *thére*. Leáve it *alóne*. On *eárrh*. In *heáven*.

“I would híde with the *beásts* of the *cháse*.”

Orthoepy.
Measure-
ment of
syllables.

The measurement of the length of a syllable in English is determined :—

(1.) By the length of the vowel: as the *o* in *note*, which is long compared with the *o* in *not*, which is short; this is generally produced by an *e mute* at the end.

(2.) By the presence of one or two vowels, or a diphthong: as, *feed* is long compared with *fed*; *coat* with *cot*; *read* with *red*.

(3.) By the number of sounds involved: as *ten* is short compared with *tend* or *tends*; a short vowel followed by two or more consonants forming generally a long syllable.

(4.) By the position of the accent or emphasis; as *áccent* compared with *accént*; *rébel*, *rebél*, etc.

ORTHOGRAPHY.

Ortho-
graphy.

The English Alphabet (*Alpha*, *Beta*, the two first letters of the Greek Alphabet) consists of twenty-six letters; of which five are vowels—*a*, *e*, *i*, *o*, *u*; two, *w* and *y*, are semivowels; and the rest are consonants.

Vowels.

A *Vowel* (*vocalis* = easily sounded, Lat.) is a sound produced by the emission of the breath unchecked by any of the organs of speech, as the lips, etc.; *a*, *o*, and *u*, are called broad vowels, from their broad open sound; while *e*, *i*, *y*, are called the short vowels, from their short sharp sound. *W* and *y* are vowels except where they begin a syllable, as in *handy*, *why*, *bow*. *U* at

the beginning of some words is pronounced as *yu*, and may then be considered a semivowel. It then takes the indefinite article *a* instead of *an*; as, *a unit*, *a union*, etc.

A *Consonant* (*consonans*=sounding together, Lat.) is the sound produced by the emission of the breath considerably checked and modified by the different organs of speech, and is so called because it cannot be pronounced without the aid of a vowel; as, *f* is pronounced *eff*, etc.

Consonants are divided into *mutes* and *liquids*.

The *liquids* (*liquidus*=flowing) are *l, m, n, r*, are so called from their flowing sound, as they most readily coalesce with other sounds.

The *mutes* (*mutus*=dumb, Lat.) are so called because their sound cannot be prolonged to the same extent that vowels and liquids can. They are subdivided into *flats* and *sharps*. Each flat has its corresponding sharp; as,—

<i>Flat.</i>	<i>Sharp.</i>	Flats and sharps.
b	p.	
d	t.	
g (hard)	k.	
v	f.	
z	s.	

Sharp mutes ought always to be followed by *sharp* mutes, and *flat* mutes by *flat* mutes; as in the words *wept*, where the *sharp t* follows the *sharp p*; and *robbed*, where the *flat d* follows the *flat b*.

Ortho-
graphy.

Anomalies.

A *flat* mute immediately after a *sharp* mute is perfectly unpronounceable.

In such words as *dogs*, *kissed*, where the *sharp s* follows the *flat g*, and the *flat d* follows the *sharp s*, the *s* is only sharp to the eye; i.e., it is written *s* but pronounced *z*, as *dogz*, and the *d* in *kissed* is pronounced *t*, as *kist*. Indeed Milton, Archdeacon Hare, and the phonetic system, write *wisht*, *kist*, etc., according to the pronunciation.

Assimila-
tion.

In most languages the former consonants are changed in composition, etc., to meet this requirement; as in the Greek compound *emmeno* from *en* and *meno*; and in the word *blem-ma*, derived from the root *blep*, and the ending *ma*, in both of which the previous consonant is changed and assimilated to the latter.

Superfluous
letters.

The letters *c*, *j*, *q*, and *x*, are superfluous letters. *C* when hard equals *k*; when soft it equals *s*; as in *cat* and *city*. In *jungle*, *jump*, etc., *j* equals the soft sound of *g* in *gin*. *Q*, which is always followed by *u* in English words, equals *kw*, or *koo*, pronounced quickly, as in *queen*; in words of French origin it is sounded as *k*, as *conqueror*, *pique*.* *X* is a double letter equivalent to *ks* or *gz*; as *box* = *boks*, *exile* = *eksile*, *example* = *egzample*, etc.; but *x* at the end of a word is always pronounced sharp, as

* In most words the retention of these letters in the spelling of English words is justified by the help they afford in tracing their etymology. For instance, if *city* were spelt with an *s*, *sity*, its derivation from the Latin *civitas*, through the French *cit  *, would be greatly obscured.

fox=*foks*, *paradox*=*paradoks*, etc.; and *h* when alone is simply a breathing, or not pronounced at all. Ortho-
graphy.
Letter *h*.

The following are the only words in which the initial *h* is silent: *hour*, *heir*, *heiress*, *honour*; and according to some, *humble*, *hospital*, and *herb*, though it would be better pronounced in these three last. Yet in the words *inherit*, *inheritance*, etc., which are compounds of the same word as *heir*, *heiress*, viz., the Latin *hæres*, the *h* is sounded.

The consonants are further divided into classes, according to the different organs of speech which assist most in their pronunciation; as, **Linguals**, *t*, *d*, from the tongue (*lingua*, Linguals. Lat.); **Labials**, *f*, *p*, *b*, *v*, from the lips (*labium*, Labials. Lat.); **Gutturals**, *k*, *g*, from the throat (*guttur*, Gutturals. Lat.); *z* and *s* are called the **Sibilants** from their hissing sound (*sibilo*=to hiss, Sibilants. Lat.).

S can be more easily pronounced after two consonants at the end of a word, without the necessity of making another syllable, as in *bonds*, where the addition of any other letter but *s* and *e* mute, would create an additional syllable. Hence the frequent use of this letter in forming the plural of nouns and persons of verbs.

A *diphthong* (*di*=two, and *phthongé*=voice, Diphthongs. Greek) is the combination of two vowel sounds.

The diphthongs in English are:—

(1.) Those formed by a vowel and the semi-vowel *w*; as in *raw*, *new*, *row*.

Ortho-
graphy.

(2.) Those formed by a vowel and the semi-vowel *y*; as in *bay, whey, boy*.

Diphthongs.

(3.) Those formed by the combination of two vowels; as in *hail, meal, foist, house*.

Pronuncia-
tion of
c and *g*.

The pronunciation of *c* and *g* is determined by the nature of the vowel which immediately follows.

They are hard before a broad vowel; as in *cat, cot, cut; gap, got, gutter*; and soft before a short vowel, as in *centre, city, cygnet; gentle, gin, gymnastics*. There are some exceptions, however, to this rule; as *girl, beginning, giddiness, gift, gig, giggle, gild, gills* (of fishes), *gimlet, gimp, gingham, gird, girdle, girth, give, gizzard, geld, get, gewgaw*; and some persons of education pronounce the *g* in *gymnastics* hard.

Tossed,
wished, etc.

The reason why the *d* is retained in such words as *tossed, wished*, where it is pronounced as *t*, is to be sought in the old pronunciation of such words when they formed two distinct syllables, and were pronounced *toss-éd, wish-éd*. Their pronunciation has been changed, but their original spelling has been retained.

Flat sound
of *s*.

For the same reason *s* is written though it is pronounced as *z*, to assimilate its sound with the previous flat mute in such words as *ends, etc*. In Anglo-Saxon, the plural of *end* was *endas*, in which the *s* could be pronounced as such; but when the vowel was left out, the *s* still remained, though its sound was changed for euphony's sake.

Imperfec-
tions of the
English
Alphabet.

The following are the chief imperfections of the English alphabet:—

(1.) Its deficiency in letters; so that each simple sound has not a corresponding letter to represent it; as, the different sounds of *a* in the words *father*, *fate*, *fat*, *fall*, are all represented by the same character; and so on with all the vowel sounds.*

Ortho-
graphy.
Imperfec-
tions of the
English
Alphabet.

(2.) Its redundancy in letters; such as *c* and *j*, which are represented by *k* or *s* and the soft *g*.

(3.) The differences in the writing and pronunciation of such words as *wished*, *tossed*, etc., and *viscount*, *medicine*, *hymn*, *chronicle*, *hour*, *impugn*, *contemn*, *sign*, *tomb*, *indict*, etc., in which letters are retained for etymological reasons, though they are never sounded. This is chiefly owing to their having been introduced at different times from a foreign language.

RULES FOR THE DIVISION OF SYLLABLES.

(1.) A single consonant between two vowels must be joined to the latter syllable; as, *ty-rant*, *stu-pid*, *ce-dar*; except the letter *x*; as, *ex-ample*, *ax-iom*.

Division of
syllables.

(2.) Two consonants, which can begin a syllable must not be separated; as, *sta-ble*, *tri-ple*, when the preceding vowel is long.

But when the preceding vowel is short, they ought to be separated; as, *ras-cal*, *fis-cal*, *das-tard*.

* The confusion of the vowel sounds in English is owing to the Normans and Saxons attempting to pronounce each others' language.

Ortho-
graphy.
Division of
Syllables.

(3.) When two vowels meet together in a word, and do not form a diphthong, they are to be separated ; as, *uni-on*, *sobri-ety*, *fu-el*.

(4.) Grammatical terminations are to be separated from the rest of the word ; as, *bury-ing*, *larg-er*, *bright-est*, *manni-kin* ; except when a double consonant occurs immediately before the termination ; as, *car-ries*, *bet-ter*, *begin-ning*, *travel-ler*, *hum-bled*.

(5.) Compound words must be divided according to their components parts ; as, *de-destroy*, *com-plete*, *dis-prove*, *se-parate*, *re-source*.

RULES FOR SPELLING ENGLISH WORDS.

Rules of
spelling.

(1.) All monosyllables ending in *f*, *l*, or *s*, end in double consonants when a single vowel precedes ; as, *stuff*, *chaff*, *frill*, *bull*, *mass*, *miss*, *moss*.

Except *if*, *as*, *has*, *was*, *gas*, *is*, *his*, *yes*, *this*, *us*, *thus*, and *bus*, for *omnibus*.

If two vowels or a diphthong precedes the *f*, *l*, or *s*, the last consonant remains single ; as, *hoof*, *grief*, *leaf*, *tail*, *toil*, *street*, *Tees* (river).

(2.) All monosyllables ending in any other consonant but *f*, *l*, or *s*, end in a single consonant, even though a single vowel precedes ; as, *stab*, *mad*, *rag*, *gum*, *gin*, *bar*, *rap*.

Except *ebb*, *add*, *odd*, *egg*, *inn*, *err*, *purrr*, *butt*, and *buzz*.

(3.) All words ending in *y* preceded by a consonant, change *y* into *i*, whenever they take

any addition; as, *lady, ladies; lovely, lovelier, loveliest; marry, married, marries; happy, happily, happiness.* Except the verb to *dye*, *Henrys*, the plural of *Henry*, and *flys* (vehicles). Except also when the addition is *-ing*, as, *marrying, burying.*

Ortho-
graphy.
Rules of
spelling.

(4.) Words ending in *y* preceded by a vowel, do not change the *y* when they take an addition; as, *valley, valleys, bay, bays; buy, buys, buyer; joy, joyless, joyful, joyous.*

Except the verbs *lay, pay, and say*, which change the *y* into *i* in their past tenses and participles, *laid, paid, said*, and their compounds.

Note.—Some persons of education write “attornies,” “monies,” as the plurals of attorney and money, but wrongly.

(5.) All monosyllables, and dissyllables accented on the last syllable, that end in a single consonant, preceded by a single vowel, double that consonant whenever they take another syllable beginning with a vowel: as, *run, runner, running; begin, beginner, beginning; rob, robber, robbed; wit, witty, witticism; commit, committing, committee.*

Dissyllables ending in *l*, and some in *p*, though not accented on the last syllable, follow the above rule: as, *travel, traveller, travelling; quarrel, quarreller; cavil, cavilling; worship, worshipper.* *Peril, perilous*, is an exception to this rule.

If two vowels or a diphthong precedes, or the accent is not on the last syllable, the consonant

Ortho-
graphy.
Rules of
spelling.

is not doubled : as, *rail, railing, railer; feed, feeding; deep, deeper; offer, offering, offered; listen, listener.*

(6.) All words ending in a double consonant keep the consonant double when they take the addition of *ful, ly, less, and ness*; as *success-ful, heedless-ness, careless-ly, butt-ful, stiff-ly, stiff-ness.* Except words ending in double *l*, which drop one *l* before the above additions : as, *dull, dul-ness, dul-ly; chill, chil-ly, chil-ness; will, wil-ful, wil-ful-ness; thrall, thrall-dom. Illness, stillness, shrillness, tallness, smallness,* are exceptions to this rule.

(7.) Words ending in *e* mute, keep the *e* before an addition beginning with a consonant; as *change-ful, paleness, statement, stately, doleful, guileless.* Except *acknowledgment, lodgment, abridgment, judgment,* which two last may be also written, *abridgement, judgement.*

(8.) Words ending in *e* mute, lose the *e* before an addition beginning with a vowel: as, *sensible, tamish, endurable, gaming, famous, racing.* Except *singeing* from the verb to *singe*, in order to prevent confusion with *singing* from the verb to *sing*. Except, also, when *g* or *c* precedes the *e* mute, and the addition is *able* or *ous*, when the *e* is retained: as, *outrage-ous, peace-able, change-able, courage-ous, damage-able.*

(9.) Compound words are spelled in the same way as their component parts are spelled when out of composition; as, *ice-house, never-the-less, not-with-standing, when-ever.* Except some words in which one of the parts ends in *ll*

out of composition; as, *al-ways*, *wel-come*, *ful-
fil*, *with-al*.

Ortho-
graphy.

Rules of
spelling.

(10.) With regard to the diphthongs *ei* and *ie*, when they are pronounced alike, the rule of the precedence of either vowel is summed up thus:—

“*i* before *e*,
Except after *c*.”

As, *believe*, *relieve*, *thieve*, etc., and their corresponding nouns, *belief*, *relief*, *thief*, etc.; but *receive*, *deceive*, *receipt*, *deceit*, etc.

Forfeit, *feign*, *feint*, *reign*, *neigh*, are not included in this rule, as *ei* in them is not pronounced in the same way as *ei* or *ie* in *deceive*, *believe*, etc.

Note.—When the noun and verb are pronounced alike or nearly so, the better plan is to spell the noun with a “*c*” and the verb with an “*s*”; as, *practice* (noun), *practise* (verb); *licence* (noun), *license* (verb).

PART II.

ACCIDENCE OR ETYMOLOGY.

PARTS OF SPEECH.—THEIR INFLECTIONS.—DERIVATION AND COMPOSITION.

Parts of
speech.

ALL words are divided into nine classes in English, which classes are called the Parts of Speech. These are:—*Article, Noun, Adjective Pronoun, Verb, Adverb, Preposition, Conjunction, and Interjection.*

ARTICLE (*articulus* = little joint, Lat.).

Article.

An *article* is a word placed before a noun to show whether some object or objects in particular of a class, or any in general, are meant.

There are two Articles in English, the *Definite* and the *Indefinite*.

Definite.

The word *the* is the Definite Article (*definitus* = limited, defined, Lat.), and is so called because it shows that some particular object or objects of a class are meant: as, *the book, the trees*; *i.e.*, the particular book or trees we were speaking of. The definite article is also used to express a class of objects; as, *the nations of Europe* are civilized; *the reindeer* is a native of Norway;

“*The child is father to the man.*”—WORDSWORTH.

Indefinite.

The words *a* and *an* form the Indefi-

nite Article (*indefinitus* = unlimited, undefined, Definitions. Lat.) ; and are so called because they show that Indefinite. Article. any object in general of a class is meant; as, *a book, i.e., any book*, I don't care which. The indefinite article is also used to express a class generally; as, *a man* is stronger than *a woman*; i.e., the *class man* is stronger than the *class woman* generally speaking; not that *any man* is stronger than *any woman*,—for instance, *a dwarf* than *a giantess*.

A is used before a word beginning with a consonant or an aspirate; as, *a book, a horse*.

An is used before a word beginning with a vowel or silent *h*; as, *an apple, an honour*.

A noun used by itself without an article is to be taken in its most general sense; as, *Man* is mortal, i.e., *all men*.

NOUN (*nomen* = a name, Lat.).

A *Noun* is the name of any object that we Noun. can perceive by our senses or our understanding; as, *table, horse, virtue, goodness*.

All nouns are divided into Proper or Common, Abstract or Concrete, Collective or Verbal, according to their meaning.

A *Proper Noun* is a name that is peculiar to Proper. an individual object and not common to a class; as, *London*, which is peculiar to one city and not common to a class of cities; *Thames*, a name peculiar to one river; *John*, the name of an individual man.

A *Common Noun* is a name that is common Common. to a class, and not confined to one individual

Definitions. object; as, *man*, a name common to all men ;
Noun. *table*, a name common to all tables.

Abstract. An *Abstract Noun* is the name of an object which we can perceive by the understanding only ; as, *goodness*, which is the name of an abstract quality, perceivable only by the mind ; *virtue*, merely the abstract idea.

Concrete. A *Concrete Noun* is the name of an object which can be perceived both by the senses and the understanding ; as, *table*, which we can see and touch, as well as think of ; *stone*, *feather*, etc.

Collective. A *Collective Noun* is the name of a number of individual objects regarded as one whole ; as, *army*, *flock*, *troop*, *parliament*.

Note.—A *Noun of Multitude* is the name of a number of individual objects, each of which is regarded separately ; as, *clergy*, *ministry*, *people*. But some grammarians treat collective nouns and nouns of multitude as convertible terms.

Verbal. A *Verbal Noun* is the name of an action, and is always formed from some verb ; as, a *beginning*, a *reading*, an *acting*.

ADJECTIVE (*adjectivus* = added to, Lat.).

Adjective. An *Adjective* is a word joined to a noun to express some quality that it possesses ; as, a *good* man, a *white* horse, a *tall* tree. Here the adjectives *good*, *white*, and *tall*, express the qualities of the nouns *man*, *horse*, and *tree*.

Adjectives may be divided into Qualifying, Numeral, Demonstrative, Distributive, Indefinite, and Possessive.

The *Qualifying* Adjectives express some Definitions. Adjective. Qualifying. quality of the noun; as, a *good* man.

The *Numeral* relate to number only and are Numeral. divided into *Cardinal* and *Ordinal*.

Cardinal Adjectives show the number of Cardinal. objects meant; as, *one* man, *five* horses.

Ordinal Adjectives show the order in which Ordinal. objects occur in a series; as, the *first* horse, the *fifth* house, the *last* boy.

Demonstrative Adjectives serve to point out Demonstrative. particular objects; as, *this* table, *that* field, *yonder* sun.

Distributive Adjectives show how many ob- Distributive. jects of a number are taken together; as, *every* soldier in the army, *either* of them, *both* of them.

Possessive Adjectives denote possession or Possessive. ownership; as, *my* hat, *your* book, *their* faults.

Indefinite Adjectives denote some indefinite Indefinite. number of objects, or an indefinite quantity; as, *any* amount of trouble, *several* men.

PRONOUN (*pro* = instead of, and *nomen* = a noun, Lat.).

A *Pronoun* is a word used instead of a Pronoun. noun, to prevent the monotonous repetition of the same name; as, Long live the Queen! God bless *her*; may *she* die full of years and honour!

Pronouns are divided into five classes;—*Personal*, *Relative*, and *Interrogative*, *Indefinite* and *Reflective*.

Personal Pronouns (*personalis* = belonging Personal. to a person, Lat.) are words used instead of

Definitions. the names of persons and things; they are *I, thou, he, she, it, we, you, they*.
Pronoun.

Relative. *Relative Pronouns* (*relativus*=having reference to, Lat.), in addition to standing for the names of persons and things, also serve to relate or connect the sentence in which they stand to some noun or pronoun in a preceding sentence; as, Stephenson was the man *who* invented the locomotive engine. Here is the hat *that* I bought yesterday.

Interrogative. *Interrogative Pronouns* (*interrogativus*=belonging to a question, Lat.) are used in asking questions; as, *Who* can tell me? *What* have you there? *Which* will you have?

Indefinite. *Indefinite Pronouns* (*indefinitus*=undefined, Lat.) are used to represent nouns generally, without specifying any particular person or thing; as, *One* hardly knows what to do under such circumstances; *Some* walked, *others* rode.

Reflective. *Reflective Pronouns* (*reflecto*=to bend back, Lat.) are used when the action of the verb is reflected or bent back on the subject; as, He killed *himself*.

Note.—The so-called Possessive Pronouns, *mine, thine*, etc., are the possessive cases of the Personal Pronouns, *I, thou*, etc., and not a distinct class of pronouns.

The Demonstrative Pronouns, as they are called, are not pronouns at all but Demonstrative Adjectives used by themselves, the noun being understood; as, *this* is white, *that* is black; *i. e.*, *this thing, that thing*.

VERB (*verbum*=the word, Lat., because it is the chief word in a sentence.)

Verb. A *Verb* is the grammatical term for a state

or an action; that is, it expresses—what any-
 thing is, what anything does, or what is done
 to it. Definitions.
Verb.

Verbs are divided into four classes : Auxiliary,
 Transitive and Intransitive, and Impersonal.

Auxiliary Verbs (*auxilium*=help, Lat.) are Auxiliary.
 those which aid in forming the tenses, voices,
 and moods of other verbs; as, *be, am, was;*
have, had; shall, should; do, did.

Transitive Verbs (*transitivus*=passing over, Transitive.
 Lat.) are those which do not express an action
 completely by themselves, but require an object
 after them; as, Wellington *defeated* Napoleon;
 Blair *wrote* sermons.

Intransitive Verbs (*intransitivus*=not passing
 over, Lat.) are those which express an action
 which is complete in itself, and which does not
 require an object; as, the sun *shines*, man
walks, birds *fly*, fishes *swim*. Intransi-
tive.

An *Impersonal Verb* is one in which the sub-
 ject is wanting, and its place is supplied by the
 pronoun *it*; as, *it rains*, *it seems* to me, etc. Impersonal.

The verb *to be* is also called the *Verb Sub-*
stantive. It is so called from the word *sub-*
stantivus=self-existent. Verb sub-
stantive.

ADVERB (*ad*=to, and *verbum*=a verb, Lat.).

An *Adverb* is a word added to a verb to show
 how an action is performed; as, She loved not
wisely but *too well*. Adverbs are also placed
 before adjectives and other adverbs to qualify
 their meaning; as, A *very* pretty girl; It is
very badly done. Adverb.

ADVERB GRAMMAR

Adverbs are divided into the following places:-

- (1) *Time*: as, *now, once, twice, etc.*
- (2) *Manner*: as, *firmly, badly, etc.*
- (3) *Place*: as, *everywhere, etc.*
- (4) *Time*: as, *tomorrow, presently, yesterday, etc.*
- (5) *Quantity*: as, *undoubtedly, etc.*
- (6) *Quality*: as, *quickly, slowly, well, badly, etc.*
- (7) *Intensification*: as, *very, certainly, etc.*
- (8) *Negation*: as, *no, never, etc.*
- (9) *Interrogation*: as, *how, wherefore, etc.*

Propositive - placed before. (Lat.).

A word placed before a noun or pronoun to show the relation the noun or pronoun bears to some other word in a sentence is called a *propositive*.
 Simon; He journeyed

into the following

by, into, to-

under.

of

receding

re-ives

Definitions.

CONJUNCTIONS (*conjunctus* = joined together, Lat.).

A *Conjunction* is a word used to connect ^{Conjunctions.} words and sentences; as, Virtue *and* vice are contrary to each other; Either this *or* that; He threw up the window *and* looked out.

Conjunctions are divided into the following classes :—

Copulative (*copulativus* = connecting, Lat.), ^{Copulative.} which connect two or more words or sentences; as, Fear *and* rage are one disease; Love God *and* obey Him.

Disjunctive (*disjunctivus* = placed in opposi- ^{Disjunctive.} tion, Lat.), which disjoin or separate two or more words or sentences; as, *Neither* valour *nor* wealth availed him much; The sun *or* the moon.

Causal (*causalis* = pertaining to a cause, ^{Causal.} Lat.), which show the cause of a given event; as, You did not succeed *because* you were over-hasty.

Illative (*illativus* = inferring, Lat.), which ^{Illative, or consequential.} show the effect of a given cause; as, The figure is a circle, *therefore* all the radii are equal.

Conditional, which show the condition on ^{Conditional.} which some event depends; as, *If* the figure is a square, all its angles are right angles.

Adversative, which serve to contrast words ^{Adversative, or contrasting.} and sentences; as, Straws swim on the surface; *but* pearls lie at the bottom.

Final (*finis* = an end or limit, Lat.), which ^{Final, or objective.}

Definitions. give the object or motive of some action ; as
We eat *in order to* live.

INTERJECTIONS (*interjectus* = thrown between,
Lat.)

Interjec-
tions.

An *Interjection* is a word that expresses some sudden emotion of the mind, but not a complete thought ; as, “ *O* grave, where is thy victory ? *O* death, where is thy sting ? ” *Alas ! alack ! a-well ! a-day !* -

INFLECTIONS.

ARTICLE.

Article. The Article in English has no inflections.

NOUN.

Noun. The Noun has three inflections, those of Gender, Number, and Case.

Gender. *Gender* (*genus* = a kind, Lat.) is the grammatical term for the distinction of sex.

In English there are three genders, Masculine, Feminine, and Neuter.

Masculine. *Masculine* (*masculus* = male, Lat.). All animals of the male kind are of the masculine gender.

Feminine. *Feminine* (*femininus* = female, Lat.). All animals of the female kind are of the feminine gender.

Neuter. *Neuter* (*neuter* = neither of the two, Lat.). All objects which are neither male nor female are of the neuter gender.

There is no grammatical form for distinguishing the neuter gender in English.

There are three methods of distinguishing the masculine and feminine genders :—

(1.) By a wholly different word; as,—

<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>
uncle	aunt	friar	nun
boy	girl	boar	sow
bachelor	spinster	buck	doe
husband	wife	bull	cow
brother	sister	steer	heifer
father	mother	dog	bitch
son	daughter	cock	hen
nephew	niece	drake	duck
man	woman	gander	goose
king	queen	hart	roe
lad	lass	stag	hind
master	mistress	stallion	mare
earl	countess	ram	ewe.
lord	lady		

Inflections.

Formation of the feminine.

By a different word.

(2.) By difference of termination; *-ess*, *-ine*; without or with some other alteration of the masculine. By the terminations: *-ess*.

(a.) *-ess*.

<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>
abbot	abbess	Jew	Jewess
actor	actress	lion	lioness
adulterer	adulteress.	marquess	marchioness
ambassador	ambadressess	mayor	mayoress
arbitrator	arbitress	patron	patroness
baron	baroness	peer	peeress
benefactor	benefactress	poet	poetess
caterer	cateress	prince	princess
count	countess	prior	prioress
deacon	deaconess	prophet	prophetess
duke	duchess	protector	protectress
elector	electress	shepherd	shepherdess
emperor	empress	songster	songstress
enchanter	enchantress	sorcerer	sorceress
governor	governess	tiger	tigress
heir	heiress	traitor	traitress
hunter	huntress	viscount	viscountess
host	hostess	waiter	waitress

Inflections.
Formation
of the
feminine:

(b.) *-ine*.

-ins.

<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>
hero	heroine	landgrave	landgravine
Joseph	Josephine	margrave	margravine

Foreign
nouns.

Such words as *executor*, *executrix*, *administrator*, *administratrix*, are simply Latin words with Latin terminations.

By a prefix.

(3.) By a prefix: as, *cock-sparrow*, *hen-sparrow*; *man-servant*, *maid-servant*; *he-goat*, *she-goat*; *buck-rabbit*, *doe-rabbit*.

Nouns of
common
gender.

There are some nouns in English of common gender, that is, either masculine or feminine according to their application to a male or female; as, *parent*, *child*, *cousin*, *friend*, *neighbour*, *servant*, *astronomer*, *philosopher*, *builder*, *botanist*, *student*, *witness*, *scholar*, *orphan*, *companion*, *guide*, *horse*, *eagle*, *dove*.

Number.

Number (*numerus* = number, Lat.) is a grammatical inflection to express unity or plurality, that is, to show whether one or more objects are meant.

There are two numbers in English, the Singular and the Plural.

Singular.

Singular (*singularis* = single, Lat.). The singular number shows that only one object is meant.

Plural.

Plural (*plus*, *pluris* = more, Lat.). The plural number shows that more than one object is meant.

There are seven methods of forming the plurals of English nouns:—

(1.) By adding *-s* to the singular; as, *book*, *books*; *dog*, *dogs*; *valley*, *valleys*; *bow*, *bows*. Inflections.
Plurals in
-s.

(2.) By adding *-es*, when the singular ends in *-es*. in *-s*, *-x*, *-sh*, and soft *-ch*; as, *loss*, *losses*; *fox*, *foxes*; *rush*, *rushes*; *march*, *marches*.

Note.—The addition of the *-es* is absolutely necessary, as *-s* without the intervention of a vowel cannot be pronounced immediately after the terminations, *-s*, *-x*, *-sh* and soft *-ch*, which are all modified sounds of *-s*.

(3.) By changing the *-y* of the singular into *-ies*, when a consonant precedes the *-y*; as, *lady*, *ladies*; *folly*, *follies*.

(4.) By changing the *-f* or *-fe* of the singular into *-ves*. into *-ves*; as, *wife*, *wives*; *calf*, *calves*; etc. Except, *grief*, *relief*, *reproof*, *hoof*, *stuff*, *turf*, *ruff*, *woof*, *roof*, *reef*, *muff*, *cuff*, *dwarf*, and *staff* in composition, as *flagstaff*, which all form their plurals by the addition of *s* to the singular.

Note.—Perhaps it would be better to classify the exceptions by themselves as forming their plurals after the following rule:—

All nouns, that end in *-ff*, *-rf*, or *-f*, preceded by two vowels or a diphthong, form their plurals by simply adding *-s* to the singular; as, see examples above in exceptions to rule (4).

Except *leaf*, *loaf*, *thief*, *staff* (out of composition) and *beeves*=animals, if that may be regarded as a plural of a possible singular of *beef*=an animal.

“A herd of beeves, fair oxen and fair kine.”

Paradise Lost.

(5.) By changing the radical vowel of the singular; as, *man*, *men*; *foot*, *feet*; *tooth*, *teeth*; *goose*, *geese*; *mouse*, *mice*; *louse*, *lice*. By an internal change.

(6.) By the addition of *-en*, with or without some alteration of the singular; as, *ox*, *oxen*; *child*, *children*; *brother*, *brethren*; *hose*, *hosen*. Plurals in
-en.

Inflections. *Note.*—The two last classes (5 and 6) contain only words of Anglo-Saxon origin. This mode of inflection as regards new words is obsolete.

In -oes. (7.) By adding *-es* to nouns ending in *-o*, when a consonant immediately precedes the *-o*; as, *cargo, cargoes; potato, potatoes; negro, negroes; echo, echoes; volcano, volcanoes; hero, heroes*; except *canto, quarto, grotto*, and proper names, as *Cato*, which form their plurals by the addition of *-s* only.

Collective nouns. *Collective* nouns are singular in form but plural in meaning, and can, therefore, have no plural inflection; as, *sheep, deer, gold, cattle*.

Collective nouns, which may be considered as units when compared with others of the same class, form their plurals according to the above rules; as, *army, armies; people, peoples; parliament, parliaments*.

Nouns of multitude. *Note.*—To distinguish these latter from the former class of collective nouns, they are sometimes called nouns of multitude.

Abstract nouns. The other nouns that are defective in the plural are the names of abstract qualities; as, *justice, mercy, fidelity, truth*; though these take a plural when used as concrete nouns; *e.g.*, The *Justices* of the Peace; Thank God for all His *mercies*, *i.e.*, acts of mercy; These are startling *truths*.

NOUNS DEFECTIVE IN THE SINGULAR.

Defective in the singular. Some nouns from their nature want the singular number, as they only exist in pairs or in the plural; as, *annals, antipodes, archives, arms, ashes, assets, bellows, billiards, bowels, com-*

passes, clothes, calends, customs (duties on im- Inflections.
ported goods), *dregs, embers, entrails, goods,*
ides, lees, measles, nippers, pincers, scissors,
shambles, shears, snuffers, sweepstakes, thanks,
ongs, trousers, vespers, victuals, vitals.

NOUNS REDUNDANT IN NUMBER.

Some nouns have two forms for the plural Redundant
with different meanings: as,— in the
plural.

Singular.

Plural.

brother	{ brothers = members of the same family. brethren = " " " congregation.
cloth	{ cloths = different kinds of cloth. clothes = garments.
die	{ dies = impressions. dice = used for gambling.
genius	{ geniuses = men of genius. genii = spirits.
index	{ indexes = tables of contents. indices = algebraical signs.
penny	{ pennies = plural. pence = collective.

Such words as *apex, apices; memorandum,* Foreign
memoranda; tumultus, tumuli, plurals.
etc., are simply
Latin or Greek words, with Latin or Greek
plurals.

NOUNS ANOMALOUS IN NUMBER.

Alms is not etymologically a plural, as the *s* Anomalies.
is part of the root, *ælmesse*, Anglo-Saxon, from *Alms.*
the Greek *eleemosyné*. "He asked an *alms*."
Acts iii. 3.

Nuptials, which is now used only in the Nuptials.
plural, was singular in Shakespeare's time; as,—

Inflections.

Anomalies.

Nuptials.

"Methinks a father
Is, at the *nuptial* of his son, a guest
That best becomes the table."—*A Winter's Tale*.

"Lift up your countenance, as it were the day
Of celebration of that *nuptial*, which
We too have sworn shall come."—*A Winter's Tale*.

"What need of clamorous bells or ribbons gay,
These humble *nuptials* to proclaim or grace?"
WORDSWORTH.

Riches.

Riches is not etymologically a plural, as the
s is part of the root, *richesse*, French.

"The *riches* of a ship is come to shore."—*Othello*.

"But *riches* fineless is as poor as winter
To him that ever fears he shall be poor."—*Othello*.

Note.—Both *alms* and *riches* are now treated as
plurals in Syntax.

"What *riches* give us let us then inquire."—POPE.

"When you sing,
I'd have you buy and sell so; so give *alms*."
A Winter's Tale.

News.

News is really a plural, but it is used as a
singular in Syntax; as, This is good *news*.

"This *news* is mortal to the queen."—*A Winter's Tale*.

"The best *news* is that we have safely found
Our king and company."—*Tempest*.

Means.

Means is also plural in form, though it is
generally used as a singular; as, by *this means*,
by *that means*.

Shakespeare uses the singular *mean* in
Winter's Tale :—

"Yet nature is made better by no *mean*
But nature makes that *mean*."

Gallows.

Gallows is a real plural, but is also used as
a singular noun; as,—

"I prophesied if a *gallows* were on land,
This fellow could not drown."—*Tempest*.

Inflections.
Anomalies.

Pence is used as a collective term, and also *Pence*. takes a plural in composition; as, How many *sixpences* are there in a sovereign?

Children and *brethren* are double plurals, the *Children*. *r + en* in *children*, and the change of the *Brethren* vowel + *en* in *brethren*.

Shoon, *kine*, *swine*, and *welkin* are etymo- *Shoon*. logically plural forms in *-en*, as *ozen*; from *Kine*. *shoe* (*shoen*) *shoon*; *cow* (*cowen*) *kine*; *sow* *Swine*. (*sowen*) *swine*; *wolk*, obsolete (*wolken*), *welkin* *Welkin*. = the clouds.

"The sun of heaven, methought, was loth to set,
But stayed, and made the western *welkin* blush."
King John.

"Sound but another [drum], and another shall,
As loud as thine, rattle the *welkin's* ear."
King John.

Kine and *swine* are now used chiefly as collective nouns.

"The *kine* are couched upon the dewy grass."
WORDSWORTH.

Swine is used by Shakespeare as a singular noun; as,—

"How like a *swine* he lies."

Horse has two meanings in the singular; as, *Horse*. a *horse* = an animal; a *body of horse* = troop of cavalry; but only one in the plural; as, *horses* = animals.

Custom has only one meaning in the singular; *Custom*. as, *custom* = habit; but two meanings in the

Inflections. plural; as, *customs* = habits, and *customs* = import duties.
Anomalies.

Foot. *Foot* has two meanings in the singular; as, *foot* = part of the body, and *foot* = infantry; but only one in the plural; as, *feet* = parts of the body.

Pain. *Pain* has only one meaning in the singular; as, *pain* = ache; but two in the plural; as, *pains* = aches, and *pains* = trouble.

Compass. *Compass* has two meanings in the singular; as, *compass* = girth, and *compass* = a mariner's compass; but only one in the plural; as, *compasses* = mathematical instruments.

Jewry, etc. The termination *-ry, -ery*, has a locative signification in *Jewry, brewery, rookery, nunnery, tannery*, etc.; and a collective meaning in *yeomanry, soldiery, cavalry, infantry, chivalry*.

Eyry. *Eyry* = eggery, *i.e.*, a nest; being derived from *ey* = egg, Teutonic.

It may perhaps, be a corruption of *aery*, French *aire*, as it is only applied to the nests or homes of birds of prey, which are always built on very high rocks or trees.

"No. Know the gallant monarch is in arms;
 And like an eagle, o'er his *aiery* towers,
 To souse annoyance that comes near his nest."

King John.

"There the eagle and the stork
 On cliffs and cedar tops their *eyries* build."

MILTON.

Ethics, etc. Such words as *ethics, metaphysics, politics, optics, pneumatics, mathematics*, are plurals, and are derived from the Greek plural adjectives, *ta ethica*, etc., meaning treatises on ethics, etc.

CASE (*casus* = a falling, Lat.).

Inflections.

Case is an inflection of nouns and pronouns *Case*.
to show their relation to some other word.

There are three cases in English: the Nominative, the Possessive, and the Objective.

The *Nominative* (*nomen* = a name, Lat.) names *Nominative*.
the subject of the verb; as, *birds fly*; *man is mortal*.

The *Possessive* (*possessio* = possession, Lat.) *Possessive*.
indicates property, possession, or authorship;
as, The *Queen's* crown; My *father's* house;
Macaulay's History.

The *Objective* shows the object of an action, *Objective*.
or of a relation; as, Wellington defeated
Napoleon; Wordsworth wrote the *Excursion*;
The ship was wrecked on a *rock*.

The nominative is the simple form of the *Nominative*.
noun.

The possessive is formed by adding 's to the *Possessive*
nominative in the singular; as, *man, man's*;
boy, boy's; *crow, crow's*. *Singular.*

The possessive case in the plural is formed by *Possessive*
adding the (') only to the nominative plural;
as, *horses, horses'*; *boys, boys'*. *Plural.*

Exceptions.—Dissyllabic and polysyllabic *Exception.*
nouns which end in *s, ce, or x*, if not accented *Singular.*
on the last syllable, form their possessive cases
in the singular by adding (') only; as, *Moses'*
rod; for *conscience' sake*; for *righteousness' sake*.

“Now I will believe
That there are unicorns; that in Arabia
There is one tree, the *phanix'* throne.”—*Tempest*.

Nouns which form their plural terminations *Plural*.

Inflections. in any letter but *s*, take the *s* as well as the
Formation apostrophe in the possessive plural; as, *men's*
of case. rights; *women's* tongues; *children's* books.

Objective. The objective case in English nouns is the same in form as the nominative; as, *man, man*.

Objective. The objective case of nouns in English is only a case syntactically, as in etymology there can be no case without a change of form.

The 's of the The 's of the possessive is a contraction for
possessive. the Anglo-Saxon ending of the genitive case, -*es*; as, *smiðes*, the genitive of *smið*.

It cannot possibly be a corruption of the possessive pronoun *his*, as it is applied to masculine, feminine, and neuter nouns alike; as, the *man's* forehead, the *girl's* dress, the *picture's* frame.*

The (') of the The (') of the possessive is inserted to distinguish it from the nominative plural, not to point out a contraction; as both possessive singular and nominative plural are contractions — the possessive from the Anglo-Saxon genitive, -*es*; and the nominative plural from the Anglo-Saxon -*as*, as may be seen from the following example:—

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> <i>Smið.</i>	<i>Smiðas.</i>
<i>Gen.</i> <i>Smiðes.</i>	<i>Smiða, etc.</i>

Instru- In such expressions as, *all the better, all the*
mental case. *worse*, the *the* is a remnant of the Anglo-Saxon

* The theory of the 's of the possessive case being an abbreviation of *his* was founded on such expressions among old writers, as "for Jesus Christ *his* sake;" "The prince *his* house," etc.

ablative or instrumental case, meaning *by that*; *as, better by all that*, etc. Inflections.
Formation
of case.

In such phrases *as, of a man, to a man, by a man, from a man, with a man, above a man, beneath a man*, the word *man* is in the objective case after the preposition *of, to, by*, etc. Otherwise we should have as many cases as prepositions. Of, to, from,
etc.

ADJECTIVES.

The Adjective in English has no inflections for number, gender, or case, as in other languages; but only those for the Degrees of Comparison. Adjectives.

There are three degrees of comparison: the Positive, the Comparative, and the Superlative. Degrees of
comparison.

The *Positive* indicates something positively about the noun or pronoun; *as, a good man; she is pretty*. Positive.

The *Comparative* indicates that one of two objects possesses a quality in a greater or less degree than another; *as, mightier than Cæsar; braver than Achilles; better than gold; less than nothing*. Comparative.

The *Superlative* indicates that one of many objects possesses a quality in the greatest or least degree; *as, fairest of women; bravest of men*. Superlative.

This last is called the *Relative Superlative*, as it relates to other specified objects. Relative
superlative.

There is also another superlative called the *Absolute Superlative*, which indicates that an object possesses a quality in an absolute manner independently of immediate comparison Absolute
superlative.

Inflections. with other objects. This absolute superlative is formed by the aid of adverbs; as, a *very wise* man; a *very great* king; an *exceedingly pretty* girl.

Modes of comparison. There are two methods of forming the comparatives and superlatives of English adjectives: (1) by adding *-er* and *-est* to the positive; (2) by prefixing *more* and *most*.

By adding -er and -est. (1.) All monosyllabic adjectives, and dissyllabic adjectives ending in *-y*, *-el*, *-some* or *-le*, or accented on the last syllable, form their comparatives by adding *-er*, and their superlatives by adding *-est*, to the positive: as, *bright, brighter, brightest*; *cruel, crueller, cruellest*; *handsome, handsomer, handsomest*; *lovely, lovelier, loveliest*; *able, abler, ablest*; *noble, nobler, noblest*; *polite, politer, politest*; *acute, acuter, acutest*.

By prefixing more and most. (2.) All other adjectives form their comparatives by prefixing *more*, and their superlatives by prefixing *most*, to the positive; as *gracious, more gracious, most gracious*; *honourable, more honourable, most honourable*.

Exceptions. *Exceptions:—*

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Good,	better,	best.
Bad,	worse,	worst.
Far,	farther,	farthest.
Fore,	further, former,	foremost.
Late,	later and latter,	latest and last.
Little,	less, lesser,	least.
Many, much,	more,	most.
Near,	nearer,	nearest, next.
Old,	older, elder,	oldest, eldest.

Remarks on the above Exceptions.

Good.
Bad.

Good and *bad* may be said to be defective in

the comparative and superlative, and the loss is supplied by *better*, *best*, *worse*, *worst*, which are defective in the positive. These adjectives have the same deficiencies in most of the Indo-European languages.

More and *most* are the comparatives and superlatives of the old positive *mo* or *moe*, used by Shakespeare and other writers.

"There be many *mo*, though that she doe goe,

There be many *mo*, I fear not:

Why then, let her go, I care not."—

Corydon's farewell to Phillis.

PERCY'S RELIQUES.

The comparison would then be thus, quite regular:—

Positive.	Comparative.	Superlative.
Mo and moe,	(<i>mo-er</i>) more,	(<i>mo-est</i>) most.

Much is a compound of *moe* and *like*, as may be seen in the Scotch *muckle*.

Many was originally a noun derived from the French *mesnie*, and meant a household, or retinue. It is used in this sense in the phrase, a good *many* = a large number.

"Then the Persè owt of Banborowe cam,

With him a mightè *meany*."

Ballad of Chevy-chase.

"There, parting from the king, the chiefs divide,

And wheeling east and west, before *their many* ride."

DRYDEN.

Such phrases as *many* a youth, *many* a time—are inversions of a *many* of youths, a *many* of times: that is, a *company* of youths, a *number* of times.

The *th* in *farther* and *farthest* is no part of *Farther*.

Inflections. the root or of the comparative and superlative terminations, but it is placed there for euphony's sake, to prevent the two sounds of *r* coming together.

**Near.
Next.** In *near*, *nearer*, *nearest*, the *r* is a corruption of the Anglo-Saxon *h*. Thus the comparison was *neah*, *neaher*, *neahest*; as may be seen from *nigh*, *nigher*, *nighest*; from which last, *next* is an abbreviation.

**Former.
Further.** In *former* the *m* is inserted for euphony; so also in *farther* the *-th* is placed between the two *-r*'s. *Further* is not to be confounded with *farther*, as *further* means more in front, from *fore*; and *farther* means at a greater distance, either behind or before, from *far*.

Some writers say that *former* is a comparative formed from a superlative; thus, *fore*, sup. *forema*, *former*. So also *foremost* is said to be a double superlative, compounded of the two superlative affixes *-ema* and *-st*.

**Utmost.
Outmost.** In such words as *utmost*, *outmost*, etc., the *most* is not the same as the prefix in *most honourable*; it is the superlative termination *-st*, while the *m* is part of the root, *Utema*, etc.

**Latter, last,
etc.** *Later* refers to time, *latter* to position; so also *latest* and *last* similarly do: as, the *latest* minute, the *last* of a series.

**Elder.
Eldest.** *Older* and *oldest* refer to both persons and things; *elder* to persons only, so also *eldest*: as, the *elder* of the two; an *older* custom; the *eldest* son; the *oldest* man; the *oldest* town.

The numeral, demonstrative, distributive, possessive and indefinite adjectives have no degrees of comparison.

The demonstrative adjective *this* is the only Inflections.
 adjective in English that is inflected for number; This.
 as, sing. *this*, plur. *these*; sing. *that*, plur. *those*.
 Besides, *that* is neuter compared with *this* ety- That.
 mologically; the termination *-t* being the sign
 of the neuter gender in the Anglo-Saxon pro-
 nouns. Hence *this*, *that*, *these*, *those*, are con-
 sidered as pronouns by most grammarians; but
 they are better classed as adjectives, as they
 can be added to nouns as other adjectives are;
 as, *this* house, *that* man, *these* eyes, *those* fields.
 When they stand alone the noun is always
 understood; as, *this* will do; that is, *this thing*
 will do.

The termination *-er* of the comparative degree, Termina-
 and in such words as *either*, *neither*, *under*, tion -*er*.
over, *other*, etc., implies the notion of duality.
 The comparative is used to compare two ob-
 jects together, and *either*, *neither*, *whether*, and
other, refer to two objects only. In *under*,
over, there is the idea of contrast between two
 positions; so also in *inner*, *outer*.

This termination *-er* with slight modifications,
 implying the notion of duality, runs through all
 the Indo-European languages.

Note.—*Others*, the plural of *other* is a pronoun.

Any is derived from the root *an*=one. The Any.
 Anglo-Saxon word *aneger* means single.

Each is derived from the Anglo-Saxon *ælc*= Each.
 each; the *l* is preserved in the Scotch word
ilka=each.

Every is a compound of *ever* and *each*. Every.

"*Everich* word of it been in his charge."—CHAUCER.

Inflections. "Great cheerë made our host us *evereach* one."
CHAUCER.

Such. *Such* is a compound of *so* and *like*, the *l* being dropped, as in, *each*, *which*, etc.

Own. *Own* is a contraction for *owen*, the past participle of the verb *to owe*=to possess (original meaning).

PRONOUNS.

Pronouns. Pronouns have inflections for gender, number, and case.

The personal pronouns are thus declined :—

<i>Sing.</i>			<i>Plur.</i>		
(1)	(2)	(3)	(1)	(2)	(3)
<i>Nom.</i> I,	Thou,	He, She, It,	We,	You,	They.
<i>Poss.</i> Mine,	Thine,	His, Hers, Its,	Ours,	Yours,	Theirs.
<i>Obj.</i> Me,	Thee,	Him, Her, It,	Us,	You,	Them.

Gender of pronouns.

The *first* and *second* personal pronouns, *I*, *Thou*, etc., have no grammatical distinction of gender, as they represent the person speaking and the person spoken to, who are supposed to be in actual communication; while the third personal pronoun, which represents the person spoken of, who may be near or far off, requires the distinction of gender.

One. There is another sort of personal pronoun: the indefinite pronoun *one*, derived from the French *on*; as in, *One* doesn't know what *one* ought to do under such circumstances.

I and me. There is no etymological connexion between *I*, and *mine*, *me*. *I* is defective in the possessive and objective cases, which are supplied by *mine* and *me* from a different root.

There is also another form of the second

person plural, the pronoun *ye*, which is now ^{Inflections.} obsolete. It was both nominative and objective : ^{Ye.} as, "What went *ye* out for to see?" "I tell *ye*."

This phrase is not grammatically incorrect, ^{It is me.} as the pronoun *me* has no sign of case about it as *him*, *her*, etc., have. Besides, it is supported by the French phrase *c'est moi*, not *c'est je*; and it is used in an objective, not a subjective sense here.

See Dean ALFORD's *Queen's English*, page 142.

She is not etymologically connected with *he* ^{She.} or *her*; but has grown out of the Anglo-Saxon *seo*, the feminine of the definite article.

Her is not a case of *she*, but of the Anglo- ^{Her.} Saxon *heo* the feminine of *he*.

Him was originally the dative, both masculine ^{Him.} and neuter of *he*.

His was originally the neuter as well as the ^{His.} masculine possessive case of *he*; as it is used in the Bible: "The tree yielding fruit after *his* kind."

It is corruption of *hit*, the neuter nominative ^{It.} and objective of *he*.

Its is a late formation through ignorance of ^{Its.} the Anglo-Saxon, in which *his* was both the masculine and neuter possessive case. *Its* does not occur once in the authorized version of the Bible.

Note.—In the place of *its* in the English Bible *his* or *thereof* is always used; as, "The fruit-tree bearing fruit after *his* kind." "On the day that thou eatest *thereof* thou shalt surely die."

Its is also faulty in that the *t* is no part of the root, but the sign of the neuter gender, to which the *s* has been improperly added.

Inflections. *Hers* is a possessive case formed incorrectly from the Anglo-Saxon genitive *hire*, the *r* being the sign of the case, and not a part of the root, to which the *s* has been improperly added.

Theirs. *Theirs* is also a possessive case formed incorrectly from another case, like *its*, *hers*.

Than and there. *Than*, or *then*, which is the same word etymologically, was the accusative masculine singular, and *there* the feminine dative singular, of the demonstrative pronoun. They are now used as adverbs and conjunctions.

He. *He* was declined in Anglo-Saxon as follows :—

Singular.

	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>
<i>Nom.</i>	<u>He</u>	heo	<u>hit</u>
<i>Poss.</i>	<u>His</u>	hire	<u>his</u>
<i>Dat.</i>	<u>Him</u>	<u>hire</u>	<u>him</u>
<i>Acc.</i>	<u>Hine</u>	hi	<u>hit</u>

Note.—The cases underlined still remain in the language, though their use is altered in most of them.

RELATIVE PRONOUNS.

Relative Pronouns. The Relative Pronouns in use at present are *who* for the masculine and feminine of both numbers, and *which* for the neuter of both numbers.

They are declined thus :—

Singular and Plural.

	<i>Masc. & Fem.</i>	<i>Neuter.</i>
<i>Nom.</i>	who	which
<i>Poss.</i>	whose	of which
<i>Obj.</i>	whom	which

That. The word *that* is often used instead of *who*,

whom, and *which* ; as, The horse *that* I bought Inflections.
yesterday ; The jockey *that* rode the bay horse ;
The ladies *that* we met in the park. *That* is
therefore both nominative and objective in case,
masculine, feminine, and neuter in gender, and
singular and plural in number.

“ Oh, I have suffered
With those *that* I saw suffer.”—*The Tempest*.

“ Uneasy lies the head *that* wears a crown.”
Henry IV.

“ O thou *that* tellest glad tidings to Zion.”
English Bible.

“ Happy am I, *that* have a man so bold,
That dares do justice on my proper son.”—*Henry IV.*

“ Daffodils,
That come before the swallow dares.”—*A Winter's Tale.*

“ It is not madness *that* I have uttered.”—*Hamlet.*

Which is a compound of *who* and *like*, as may *which*.
be seen in the Scotch word *whilk*.

Shakespeare frequently uses the definite article before *which* ; as,—

“ Our bodies are our gardens : to *the which* our wills
are gardeners.”—*Othello.*

“ Northumberland, thou ladder, by *the which*
My cousin Bolingbroke ascends my throne.”—*Henry IV.*

What was originally the neuter of the relative *what*.
who ; the *t* being the termination of the neuter
gender, as in *it* and *that*.

What is now used as a sort of compound relative,
containing both antecedent and relative in
one, and is equal in meaning to *that which* ; as,
Judging from *what* I've been told, etc. = judging
from *that which*, etc.

Inflections.

What is of the nominative and objective cases, and neuter gender only, but of both numbers; as, Judging from the account which I've been told, etc., or, from the tales which I've been told, etc.

"What great ones do, the less will prattle of."

Twelfth Night.

"Spirits hear *what* spirits tell."—COLERIDGE.

"I care not, Fortune, *what* you me deny."—THOMSON.

"*What* most elates, then sinks the soul as low."

THOMSON.

"*What* you do

Still betters *what* is done."—*A Winter's Tale.*

As.

The particle *as* is used as a relative pronoun of all genders, numbers, and cases, after the words *such* and *the same* and *so*; as, This is the *same as* that; = which that is; He lives in the *same street as* you do = in which you do.

"Such noble scenes *as* draw the eye to flow."

Henry VIII.

"Vice is a monster of so frightful mien,

As to be hated needs but to be seen."—POPE.

"We are *such* stuff

As dreams are made on."—*Tempest.*

"Tears, *such as* angels weep, burst forth."—MILTON.

INTERROGATIVE PRONOUNS.

Interrogative.

The Interrogative Pronouns are *who*, *which*, and *what*; as, *Who* told you? *Which* do you prefer? *What* do you want?

Who?

Who is used when we expect the answer to be a person or persons, and is, therefore, both masculine and feminine, singular and plural;

as, *Who* gave you that? Answer: *My father*; *Inflections.*
my mother; *my schoolfellows*, etc.

Which is used both of persons and things, and *which*? implies a choice; as, *Which* do you prefer? This or the other *horse*? *Cold* or *heat*? Your *aunt* or your *uncle*? *Which* is the taller? *you* or your *brother*? Of *which* have you taken copies? The *speeches* or the *narrative*?

Which is, therefore, of all genders, numbers, and cases.

What is used when we expect the answer to *What*? be a thing or things; as, *What* do you want? Answer: *My slate*; *my books*. *What* is it? *A dog*.

What is therefore of the neuter gender, singular and plural number, and of all cases.

The Interrogative Pronouns are thus declined:—

Singular and Plural.

	<i>Masc. & Fem.</i>	<i>Neuter.</i>	<i>Masc., Fem., & Neut.</i>
<i>Nom.</i>	Who?	what?	which?
<i>Poss.</i>	Whose?	of what?	of which?
<i>Obj.</i>	Whom?	what?	which?

The Interrogative Pronouns are the same as the relative in form, and are supposed to be the same pronouns, except that in the interrogative sentences the antecedent clause is left out. Thus: *Who* told you? is elliptically put for, Tell me the person who told you.

Why was originally the ablative singular of *Why*? the interrogative pronoun *who*?

Where was the dative feminine singular of *Where*? the same pronoun.

Inflections.

When?

When was the objective masculine singular also from *who*.

REFLECTIVE PRONOUNS.

Reflective
Pronouns.

Self.

There are no true Reflective Pronouns in English as in other languages; their place is supplied by the word *self* with *him-*, *my-*, *thy-*, etc., prefixed.

There is great inconsistency in the use of *self*; sometimes it is used with the possessive adjective; as, *my-self*, *thy-self*, *our-selves*, *your-selves*; and sometimes with the objective cases of the personal pronouns; as, *him-self*, *them-selves*. *Her-self* may be either the possessive adjective or the objective case of the personal pronoun.

Myself, *thysself*, *himself*, *herself*, are used either as nominatives or objectives; as, I *myself* saw him; He told me *myself*; He slew *himself*; He *himself* was there, etc. *Themselves*, *ourselves*, etc., are also used in this indifferent manner, either as nominatives or objectives; as, We saw *ourselves* in the glass. We *ourselves* were there; They only cheated *themselves* in the end; They *themselves* were the first to denounce such a practice.

Note.—*Self* in Anglo-Saxon was really an adjective, and treated as such. It corresponded to the Latin *ipse*, as, *ic sylf* = ego ipse; *min sylfes* = mei ipsius; *Petrus sylf* = Petrus ipse.

Chaucer also uses *self* as an adjective, though it had then lost its inflections; as, "In that *selve* grove" = in that very grove.

With respect to use of the personal pronouns prefixed to *self*, Chaucer, instead of declining them through the cases they still retained, uses *my self* for both *I self* and *me self*; *thy self* for *thou self* and *thee self*; *him self* and *hire self* for *he self* and *she self*; and in the plural, *our*

self for *we self* and *us self*; *your self* for *ye self* and *you self*; and *hem self* for *they self*; and all subsequent writers have followed Chaucer's example. Inflections.

The plural, *selves*, is a formation of a later date, when the adjectival nature of *self* was forgotten, and *self* came to be considered a noun.

INDEFINITE PRONOUNS.

Most of the so-called Indefinite Pronouns are really only Indefinite Adjectives. They can nearly all be used adjectively with a noun; as, *such* stuff; *such* creatures; *such* monsters; *any* amount; *some* trouble; the *other* day; *another* time, etc. Indefinite
Pronouns.

They are very often used by themselves, the noun being understood; hence some grammarians call them indefinite pronouns; as, *some* were starved; *some* drowned; *persons* being understood.

Perhaps *other*, *others*; *one*, *ones*, ought to be considered pronouns, as they admit of inflections for case and number, which adjectives never do; as, There are *others* who will do it; *One* hardly knows *one's* own mind. Others.
One.

"*Others* for language all *their* care express,
And *value* books as women men, for dress."—POPE.

None is derived from *not one*, and was only singular. It is now of both numbers, and is never used adjectively with a noun; as, *None* is so deaf as he that will not hear; *None* of them are worth having. None.

"In every work regard the writer's end,
Since *none* can compass more than *they* intend."—POPE.

"Where honour due and reverence *none* neglects."
MILTON.

"*None* was disgraced; for failing is no shame;
And cowardice alone is loss of fame."—DRYDEN.

Inflections.
Distributive
and de-
monstrative
pronouns.

The so-called Distributive and Demonstrative Pronouns, as *each*, *every*, *this*, etc., are really adjectives, and are used as such; besides, they have no inflections for case or number as pronouns proper have: *Every man was killed*; *Either book will suit*; *Each link has been examined separately*. They are very often used by themselves, the noun being understood.

Every.
Each.

Every and *each* both refer to individuals of a class, the former collectively, the latter distinctively; as, "*Each* got his share, and *every* one was satisfied."

"Since *every* man who lives, is born to die."—DRYDEN.

VERBS.

Verb.

Actions expressed by verbs may be considered under a variety of conditions in reference to the person who performs them, and the time at which they occur. Inflections are necessary to express each of these relations; and as the verb has more of these relations than any other part of speech, it, of course, has more inflections.

The inflections of the verb are those of Voice, Tense, Mood, Person, and Number.

VOICE (*vox*, *vocis* = voice, Lat.)

Voice.

Voice is an inflection of Verbs to show the relation of the action expressed by the verb to the subject of the sentence.

There are two voices in English, the Active and the Passive.

Active.

The *Active* voice (*ago* = to do, Lat.) shows that the action expressed by the verb is performed

by the subject; as, I *spoke*; They *went away*; Inflections. Active.
 He *will ring* the bell; Landseer *paints* animals;
 The ministry *resigned*.

The *Passive* voice (*pator*=to suffer, Lat.) Passive.
 shows that the action expressed by the verb is
 performed on the subject; as, Napoleon *was*
defeated; I *am beloved*; They *will be dis-*
appointed; The picture *is finished*; The bell
has been rung.

TENSE (*tempus*=time, Lat.)

Tense is an inflection of verbs to show the Tense.
 time at which an action is performed or takes
 place.

Time is naturally divided into three great
 divisions, Past, Present, and Future.

And each of these three divisions may
 be subdivided into three subdivisions, Perfect
 or Past, Absolute, and Imperfect, according
 as—

(1.) The action may be performed at a past,
 present, or future moment, which is called the
Absolute past, present, or future; as, I *saw*;
 I *see*; and I *shall see*.

(2.) Or before some given past, present, or
 future moment, which is called the *Perfect* past,
 present, or future; as, I *had seen*; I *have*
seen; I *shall have seen*.

(3.) Or at and continuing through some past,
 present, or future moment, which is called the
Imperfect past, present, or future; as, I *was*
writing; I *am writing*; I *shall be writing*.
 There are consequently nine Tenses in English,

Inflections
Tense.

three of past time, three of present, and three of future time; thus—

<i>Past-perfect.</i>	<i>Past-absolute.</i>	<i>Past-imperfect.</i>
I had written	I wrote	I was writing.
<i>Present-perfect.</i>	<i>Present-absolute.</i>	<i>Present-imperfect.</i>
I have written	I write	I am writing.
<i>Future-perfect.</i>	<i>Future-absolute.</i>	<i>Future-imperfect.</i>
I shall have written	I shall write	I shall be writing.

Present-
absolute.

The Present-absolute, besides denoting an action of the present time, is used in the following meanings :—

(1.) It expresses a repeated or habitual action ; as,—

“The rainbow *comes and goes*, and lovely is the rose ;
The moon *doth* with delight *Look* round her when the
heavens are bare.”—WORDSWORTH.

“And then, they say, no spirit *dares* walk abroad ;
The nights *are* wholesome ; then no planets *strike*.”
Hamlet.

(2.) It expresses general truths ; as,—

“Our birth *is* but a sleep and a forgetting.”—WORDSWORTH.

“There 's such divinity *doth* hedge a king,
That treason can but peep to what it would,
Acts little of his will.”—*Hamlet.*

“Our indiscretion sometimes *serves* us well,
When our deep plots do *pall*.”—*Hamlet.*

(3.) It is used for the sake of animation to express past actions ; as,—

“Roasted in wrath and fire,
And thus o'ersized with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam *seeks*. Anon he *finds* him
Striking too short at Greeks ; his antique sword,
Rebellious to his arm, *lies* where it *falls*,
Repugnant to command. Unequal matched,

Pyrrhus at Priam *drives* ; in rage *strikes* wide ;
 But, with the whiff and wind of his fell sword,
 The unnerved father *falls*. Then senseless Ilium,
Seeming to feel his blow, with *flaming* top
Stoops to his base."—*Hamlet*.

Inflections.
Tense.

(4.) It is used sometimes as a Future-absolute ; as,—

"Duncan *comes* here to-night !"—*Macbeth*.

We *leave* town next week.

The Past-absolute, besides denoting a momentary action in past time, is used to express a repeated and habitual action ; as,—

"She never *told* her love,
 But let concealment, like a worm in the bud,
 Feed on her damask cheek ; she *pined* in thought ;
 And with a green and yellow melancholy,
 She *sat*, like patience on a monument,
 Smiling at grief."—*Twelfth Night*.

MOOD (*modus*=manner, Lat.)

Mood is an inflection of verbs to express the manner in which an action presents itself to the mind, either as an actual reality, a possibility, a command, or a general notion. There are four moods in English, the Indicative, the Imperative, the Subjunctive, and the Infinitive.

The *Indicative* mood (*indico*=to point out, Lat.) either asserts or denies something ; as, I *write* ; I *have written* ; I *will be there* ; I *am fatigued* ; I *will not walk* ; I *was not there*.

The *Imperative* mood (*impero*=to command, Lat.) expresses a command, wish, or entreaty ; as, *Leave* me alone ; *Bring* forth the prisoner ; *Shut* the door ; *Lend* me an umbrella ; *Give* us our daily bread.

Inflections. The *Subjunctive* mood (*subjungo*=to subjoin, Lat.) expresses doubt and contingency, and is generally joined to some other sentence; as, *If I be elected*, I will support the ministry; *Were he my brother*, I would not defend such an act.

Infinitive. The *Infinitive* mood (*infinitus*=unlimited, Lat.) expresses the action of the verb generally, without limitation of time or person; as, *to love*; *to write*; *to walk*.

PERSON.

Person. *Person* shows the relation of the subject of an action to the speaker, it being either the person or persons speaking, *i.e.* the first person; the person or persons spoken to, *i.e.* the second person; or the person or persons, thing or things, spoken of, *i.e.* the third person; as, *I write*, thou *writest*, ye *write*, etc. There are consequently three persons who may perform an action: the speaker, the person spoken to, and the person or thing spoken of.

NUMBER.

Number. The *Number* of verbs shows the number of the subjects of an action, which may be either one or more than one; in accordance with which the verb will be either of the singular or plural number; as, David *slew* Goliath; The Philistines *are* among you; We *were* a merry company.

Inflections.

CONJUGATION (*conjugo* = to unite, Lat.)

Conjugation is the combination and arrangement of the different inflections of the verb. Conjugation.

All verbs in English are divided into two conjugations, the Regular and Irregular, with the exception of the auxiliary verbs, which form a class by themselves.

All verbs are of the *Regular* Conjugation, which form their past tenses and participles in *-d*, *-ed*, or *-t*; as, *love, loved, loved*; *rebel, rebelled, rebelled*; *creep, crept, crept*. Regular,
modern,
weak.

The *Regular* Conjugation is so called because it is the current method of forming the tenses of verbs. It is also called *Modern* for the same reason. All verbs introduced since the Conquest form their tenses according to this conjugation.

It is called the *Weak* conjugation, because it has to borrow a letter or syllable to form its past tenses.

All verbs are of the *Irregular* Conjugation, which form their past tenses by a change of the radical vowel of the verb; as, *awake, awoke*; *write, wrote*; *speak, spoke*. The *irregular* conjugation is so-called, because it is now an obsolete method of forming the tenses of verbs. It is also called *Ancient* for the same reason. No verb introduced since the Conquest forms its tenses in this way. Irregular,
ancient,
strong.

It is called *Strong*, because it forms its tenses by an internal change, and not by borrowing letters.

Inflections.

Example of the Regular, Modern, or Weak Conjugation (Active Voice).

INFINITIVE.

<i>Present.</i>	<i>Present-participle.</i>	<i>Past-participle.</i>
To walk	walking	having walked

Past.

To have walked.

INDICATIVE.

Present-perfect. Present-absolute. Present-imperfect.

	<i>Singular.</i>	<i>Singular.</i>	<i>Singular.</i>
1st	I have walked	I walk	I am walking
2nd	Thou hast walked	thou walkest	thou art walking
3rd	He has walked	he walks	he is walking
	<i>Plural.</i>	<i>Plural.</i>	<i>Plural.</i>
1st	We have walked	we walk	we are walking
2nd	You have walked	you walk	you are walking
3rd	They have walked	they walk	they are walking

Past-perfect. Past-absolute. Past-imperfect.

	<i>Singular.</i>	<i>Singular.</i>	<i>Singular.</i>
1st	I had walked	I walked	I was walking
2nd	Thou hadst walked	thou walkedst	thou wast walking
3rd	He had walked	he walked	he was walking
	<i>Plural.</i>	<i>Plural.</i>	<i>Plural.</i>
1st	We had walked	we walked	we were walking
2nd	You had walked	you walked	you were walking
3rd	They had walked	they walked	they were walking

Future-perfect. Future-absolute. Future-imperfect.

	<i>Singular.</i>	<i>Singular.</i>	<i>Singular.</i>
1st	I shall have walked	I shall walk	I shall be walking
2nd	Thou wilt have walked	thou wilt walk	thou wilt be walking
3rd	He will have walked	he will walk	he will be walking
	<i>Plural.</i>	<i>Plural.</i>	<i>Plural.</i>
1st	We shall have walked	we shall walk	we shall be walking
2nd	You will have walked	you will walk	you will be walking
3rd	They will have walked	they will walk	they will be walking

IMPERATIVE.

Inflections.

<i>Singular.</i>	<i>Plural.</i>
2nd Walk (thou)	walk (ye or you).

SUBJUNCTIVE.

Present-absolute.

<i>Singular.</i>	<i>Plural.</i>
1st If I walk	If we walk
2nd If thou walk	If ye walk
3rd If he walk	If they walk

*Present-perfect.**Present-imperfect.*

<i>Singular.</i>	<i>Singular.</i>
1st If I have walked	If I be walking
2nd If thou have walked	If thou be walking
3rd If he have walked	If he be walking

*Plural.**Plural.*

1st If we have walked	If we be walking
2nd If you have walked	If you be walking
3rd If they have walked	If they be walking

*Past-perfect.**Past-absolute.**Past-imperfect.*

<i>Singular.</i>	<i>Singular.</i>	<i>Singular.</i>
1st If I had walked	if I walked	if I were walking
2nd If thou had walked	if thou walked	if thou wert walking
3rd If he had walked	if he walked	if he were walking

*Plural.**Plural.**Plural.*

1st If we had walked	if we walked	if we were walking
2nd If you had walked	if you walked	if you were walking
3rd If they had walked	if they walked	if they were walking

Note.—The so-called 1st and 3rd persons, both singular and plural of the Imperative mood, *let me walk, let him walk, let them walk*, are not inflections of the same tense; but rather compound expressions, in which *let* is the 2nd person of the imperative from the verb *to let*, *him* the objective case after transitive verb *let*, and *walk* the infinitive mood, the latter of two verbs. In fact, the above phrases are similar to *allow me to walk, allow him to walk, etc.*, which no one would consider as simple inflections of the Imperative mood of *to walk*.

Note on imperative mood.

I shall walk, thou wilt walk, etc., simply express futurity, and are therefore justly con- shall and will.

Inflections.
Shall and
will.

sidered as the future tense of *to walk* ; whereas I *will* walk, thou *shalt* walk, etc., express a command or resolution, and may as well be termed tenses of the Imperative mood as of the Indicative.

In Independent Sentences.

(1.) *Shall* with the first person, and *will* with the second and the third persons both in the singular and plural express simple futurity ; as,

“ Here at least,
We *shall* be free ; the Almighty hath not built
Here for his envy, *will* not drive us hence.”

MILTON.

“ And therefore little *shall* I grace my cause
In speaking for myself ; yet by your gracious patience
I *will* a round unvarnished tale deliver
Of my whole course of love.”—*Othello*.

“ Britons never *will* be slaves.”—THOMSON.

(2.) *Will* with the first person, and *shall* with the second and third persons both singular and plural express the resolution of the speaker ; as,—

“ For this infernal pit *shall* never hold
Celestial spirits in bondage.”—MILTON.

“ We *will* grieve not, rather find
Strength in what remains behind.”

WORDSWORTH.

“ Come, come, and sit you down ; you *shall* not budge.”
Hamlet.

“ Thou mayst, thou *shalt*, I *will* not go with thee.”
King John.

“ Even here I *will* put off my hope, and keep it
No longer for a flatterer.”—*Tempest*.

“ Prosper well in this,
And thou *shalt* live as freely as thy lord,
To call his fortunes thine.”—*Twelfth Night*.

"*She shall* be buried by her Antony:
No *grave* upon the earth *shall* clip in it
A pair so famous."—*Antony and Cleopatra*.

Inflections.
Shall and
will.

"*Mark Antony shall* say I am not well;
And for thy humour *I will* stay at home."
Julius Caesar.

(3.) In direct interrogative sentences, the use of *shall* and *will* is the converse of the above, except that *will* is never used with the first person, singular or plural; as,—

"*Shall* I, wasting in despair,
Die because a woman's fair."
Old Song.

"O, she that hath a heart of that fine frame
To pay this debt of love but to a brother,
How *will* she love, when the rich golden shaft
Hath killed the flock of all affections else
That live in her!"—*Twelfth Night*.

"And what *shall* I gain by young Arthur's fall?"
King John.

In dependent sentences, *shall* with first person, and *will* with the second and third, express futurity; as,—

"This is most certain that *I shall* deliver."
Antony and Cleopatra.

"Since this day's *death* denounced, if aught I see,
Will prove no sudden, but a slow-paced evil."
MILTON.

Will with the first person is used to express resolution, and *shall* is used with second and third persons to express compulsion, as,—

"Be it so, since He,
Who now is Sovran, can dispose and bid
What shall be right."—*MILTON*.

"Know, sir, that *I*
Will not wait pinioned at your master's court."
Antony and Cleopatra.

Inflections. "Tell him this tale; and from the mouth of England
Add this much more,—That no Italian *priest*
Shall tithe or toll in our dominions."—*King John*.

I shall, etc. It would be better to treat *I will* walk, thou
shalt walk, etc., as compound expressions, in
which *will* and *shall* are principal verbs, and
walk, a dependent verb in the Infinitive mood,
as they are equivalent to such phrases, as, I
intend to walk; thou must walk, etc.

**Irregular
conjugation.**

All verbs of the Irregular, Ancient, or
Strong Conjugation are conjugated in the
same way as the verb *to walk*, except as to
the formation of the Past-absolute tense and
the Past-participle; as—

Example
"to write."

INFINITIVE.

<i>Present.</i>	<i>Present-participle.</i>	<i>Past-participle.</i>
To write	writing	having written

Past.

To have written

INDICATIVE.

<i>Present-perfect.</i>	<i>Present-absolute.</i>	<i>Present-imperfect.</i>
I have written	I write	I am writing
Thou hast written, etc.	thou writest, etc.	thou art writing, etc.

<i>Past-perfect.</i>	<i>Past-absolute.</i>	<i>Past-imperfect.</i>
I had written	I wrote	I was writing
Thou hadst written, etc.	thou wrotest, etc.	thou wast writing, etc.

And similarly for all the other tenses and
moods.

*Example of a Verb of the Regular Conjugation,
conjugated passively.*

INFINITIVE.

**Passive
voice.**

<i>Present.</i>	<i>Present-participle.</i>	<i>Past-participle.</i>
To be loved	being loved	having been loved

Past.

To have been loved

Inflections.
Passive
voice.

INDICATIVE.

*Present-perfect.**Singular.*

1st I have been loved
 2nd Thou hast been loved
 3rd He has been loved

Plural.

we have been loved
 you have been loved
 they have been loved

*Present-absolute.**Singular.*

1st I am loved
 2nd Thou art loved
 3rd He is loved

Plural.

we are loved
 you are loved
 they are loved

*Present-imperfect.**Singular.*

1st I am being loved
 2nd Thou art being loved
 3rd He is being loved

Plural.

we are being loved
 you are being loved
 they are being loved

*Past-perfect.**Singular.*

1st I had been loved
 2nd Thou hadst been loved
 3rd He had been loved

Plural.

we had been loved
 you had been loved
 they had been loved

*Past-absolute.**Singular.*

1st I was loved
 2nd Thou wast loved
 3rd He was loved

Plural.

we were loved
 you were loved
 they were loved

*Past-imperfect.**Singular.*

1st I was being loved
 2nd Thou wast being loved
 3rd He was being loved

Plural.

we were being loved
 you were being loved
 they were being loved

Future-perfect.

I shall have been loved
 Thou wilt have been loved, etc.

Future-absolute.

I shall be loved
 thou wilt be loved, etc.

Future-imperfect.

I shall be being loved
 Thou wilt be being loved, etc.

Inflections.
Passive
voice.

IMPERATIVE.

<i>Singular.</i>	<i>Plural.</i>
Be thou loved	be ye loved

SUBJUNCTIVE MOOD.

<i>Present-perfect.</i>	<i>Past-perfect.</i>
If I have been loved	If I had been loved
If thou have been loved,	If thou had been loved,
etc., etc.	etc., etc.

Present-absolute.

<i>Singular.</i>	<i>Plural.</i>
1st If I be loved	if we be loved
2nd If thou be loved	if you be loved
3rd If he be loved	if they be loved

Past-absolute.

<i>Singular.</i>	<i>Plural.</i>
1st If I were loved	if we were loved
2nd If thou wert loved	if you were loved
3rd If he were loved	if they were loved

Past-imperfect.

If I were being loved
If thou wert being loved, etc.

Irregular
verbs.

A verb of the Irregular, Ancient, or Strong Conjugation is conjugated passively as above.

Auxiliary
verbs.

The verbs *have*, *shall*, etc., are called the Auxiliary Verbs of Tense, because they aid in forming the tenses of the verbs.

The verb *to be* is called the Auxiliary Verb of Voice, because it aids in forming the passive voice of other verbs.

The mode of their conjugation may be gathered from the above examples.

Defective
verbs.

Defective Verbs are those which are wanting in some of the inflections for voice, mood, tense, person, or number, which other verbs have. The following are the chief defective verbs in English:—

The verb substantive *to be*, forms its inflections by means of four different verbs, derived from different roots, viz. : *am*, *art*, etc. ; *was*, *wast*, etc. ; *be*, *being*, etc. ; and the obsolete verb *worth*=*is* ; as in Scott's lines—

“ Woe *worth* the chase, woe *worth* the day,
That costs thy life, my gallant grey.”

Lady of the Lake.

That is, woe *is* the chase, etc.

The word *worth* is derived from the Anglo-Saxon *weorthan*=*to be*.

The verb *to go* is defective in its past tense, the place of which is supplied by *went*, derived from the Anglo-Saxon *wendan*=*to go*, which is still preserved in the verb *to wend* (one's way).

The verbs *may*, *can*, *will*, *shall*, are defective in all other tenses but the past tenses, which are *might*, *could*, *would*, *should*.

Note.—The *l* in *could* has no business there, as it is no part of the root *can*. It is formed on a false analogy with *would* and *should*, where the *l* is regular, as it forms part of their roots, *shall* and *will*.

The auxiliaries of emphasis, negation, and interrogation, *do* and *did*, are so called because they assist in forming the emphatic, negative, and interrogative forms of other verbs ; as, *I did* enjoy myself ; *I do* not know ; What *do* you say ?

The intransitive verb *durst* has no inflections whatever. It is both past and present in signification, and has the same form for all persons and both numbers ; *I durst*, *thou durst*, etc.

The verb *must* has no inflections whatever.

Inflections. It is in exactly the same predicament as the
Must. verb *durst*.

Quoth. The defective verb *quoth* is found in only one number, one tense, and one person. It is the third person singular of the past absolute, and always precedes its pronoun; as, *quoth* he.

Impersonal verbs. Impersonal verbs have no infinitive or imperative moods, and they are only found in the third person singular. The place of subject to these verbs is supplied by the indefinite pronoun *it*; as, *it snows*; *it strikes* me.

It snows is impersonal in a different sense to what *It strikes me* is.

In the former there is no subject.

In the latter the subject comes after the verb, as in, *It strikes me* that he is very ill—that *he is very ill*, is the subject.

An impersonal verb, *it likes* me = it suits me, is used by some authors; as,—

“All careless rambling, where *it liked* them best.”
 THOMSON.

Methinks, meseems. With regard to the impersonal verbs *me-seems*, *methinks*, the place of subject is supplied by the following sentence, and not by the pronoun *it*; as,—

“*Methinks* I scent the morning’s air.”—*Hamlet*.

Am. In the word *am*, compared with *art*, *are*, we have an inflection for the first person singular. This is the only instance of such an inflection in English.

The Anglo-Saxons and Old English had a

great many more inflections for the persons and numbers of verbs than we have at present. Inflections.
Am.

The word *were*, the subjunctive past tense of the verb *to be*, is the only true inflectional form of the subjunctive that is left. Were.

“ I am in blood
Stepped in so far, that, should I wade no more,
Returning *were* as tedious as go o'er.”—*Macbeth*.

“ If it *were* done, when 't is done, then 't *were* well
It *were* done quickly.”—*Macbeth*.

If I *be*, If thou *be*, etc.; If I *love*, If thou *love*, etc., are only negative forms; they have no inflection for mood, but are simply without any inflection.

PARTICIPLE (*particeps* = partaking, Latin).

The *Participles* are so called because they partake of the nature both of a verb and an adjective. Participle.

They partake of the nature of a verb in that they denote an action or a state; as, *living*, *dead*, *walking*, *beloved*; and can take an object.

They partake of the nature of an adjective in that they can be used adjectively to qualify a noun; as, a *dead* body, a *beloved* wife, a *living* reality.

There are two participles in English.

The participle in *-ing*, as *living*, is called the *Present Participle*, as it expresses a present action or state. Participle
in *-ing*.

The *Past Participle* expresses a past action or state; as, *loved*, *broken*. It is generally the same in form as the past tense, except that Participle
past.

Inflections.
Participle
past.

some of the strong verbs have their past participles ending in *-en*, as *risen*, *broken*, *spoken*, etc.

REGULAR, MODERN, AND WEAK VERBS.

Classes of
regular
verbs.

There are six classes of regular verbs :—

(1.) Those which form their past tenses and participles by the simple addition of *-d*, *-ed*, or *-t*; as, *love*, *loved*; *walk*, *walked*; *dwell*, *dwelt*.

The greater portion of the regular verbs belong to this class; and all new verbs form their inflections this way.

(2.) Those which shorten the radical vowel, and take the addition of *-d*; as, *hear*, *heard*; *shoe*, *shod*; *say*, *said*.

(3.) Those which shorten the radical vowel, and take the addition of *-t*; as, *leap*, *leapt*; *creep*, *crept*; *keep*, *kept*; *feel*, *felt*.

(4.) Those which lengthen the vowel, and add *-d*; as, *shall*, *should*; *tell*, *told*; *sell*, *sold*.

(5.) Those which change both the vowel and final consonant of the present tense, and add *-t*; as, *seek*, *sought*; *teach*, *taught*; *bring*, *brought*.

(6.) Those which remain unchanged in their past tenses and participles; as, *wed*, *wed*; *put*, *put*; *cost*, *cost*.

IRREGULAR, ANCIENT, AND STRONG VERBS.

Classes of
irregular
verbs.

All verbs of the irregular conjugation may be divided into two classes.

Class I

(1.) Those which have the same form for the past tense and past participles; as,—

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>	<i>Inflections. Classes of irregular verbs.</i>
Abide	abode	abode	Class I.
Behold	beheld	beheld	
Bind	bound	bound <i>and</i> bounden	Class I.
Bleed	bled	bled	
Breed	bred	bred	Class I.
Cling	clung	clung	
Dig	dug	dug	Class I.
Feed	fed	fed	
Fight	fought	fought	Class I.
Find	found	found	
Fling	flung	flung	Class I.
Get	got	got <i>and</i> gotten	
Grind	ground	ground	Class I.
Hang	hung	hung	
Hold	held	held	Class I.
Lead	led	led	
Meet	met	met	Class I.
Read	read	read	
Shine	shone	shone	Class I.
Shoot	shot	shot	
Shrink	shrank <i>and</i> shrunk	shrank	Class I.
Sit	sat	sat	
Sling	slung	slung	Class I.
Slink	slunk	slunk	
Speed	sped	sped	Class I.
Spin	spun	spun	
Stand	stood	stood	Class I.
Stick	stuck	stuck	
Sting	stung	stung	Class I.
Stink	stunk	stunk	
String	strung	strung	Class I.
Swing	swung	swung	
Win	won	won	Class I.
Wind	wound	wound	
Wring	wrung	wrung	Class I.

(2.) Those which have different forms for the Class II.
past tense and past participle; as,—

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>
Arise	arose	arisen
Bear	bore	born
Bear	bore	borne
Beat	beat	beaten
Begun	began	begun
Bid	bade	bidden <i>and</i> bid
Bite	bit	bitten

Inflections.
Classes of
irregular
verbs.

Class II.

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>
Blow	blew	blown
Break	broke	broken
Chide	chid	chidden <i>and</i> chid
Choose	chose	chosen
Cleave	clove <i>and</i> cleft	cloven <i>and</i> cleft
Come	came	come
Draw	drew	drawn
Drink	drank	drunken <i>and</i> drunk
Drive	drove	driven
Eat	ate	eaten
Fall	fell	fallen
Fly	flew	flown
Forget	forgot	forgotten <i>and</i> forgot
Forsake	forsook	forsaken
Freeze	froze	frozen
Give	gave	given
Go	went	gone
Grow	grew	grown
Hide	hid	hidden <i>and</i> hid
Know	knew	known
Lie	lay	lain
Ride	rode	ridden
Ring	rang	rung
Rise	rose	risen
Run	ran	run
See	saw	seen
Shake	shook	shaken
Shrive	shrove <i>and</i> shrived	shriven
Sing	sang	sung
Sink	sank	sunk
Slay	slew	slain
Slide	slid	slidden <i>and</i> slid
Smite	smote	smitten <i>and</i> smit
Speak	spoke	spoken
Spit	spat	spit
Spring	sprang	sprung
Stride	strode	stridden
Strike	struck	stricken <i>and</i> struck
Strive	strove	striven
Swear	swore	sworn
Swim	swam	swum
Take	took	taken
Tear	tore	torn
Thrive	throve	thriven
Throw	threw	thrown
Tread	trod	trodden
Wear	wore	worn
Weave	wove	woven
Write	wrote	written <i>and</i> writ

There are some verbs which form their past tenses and past participles partly according to the regular and partly according to the irregular method. These are the following :—

Inflections.
Verbs
partly
regular and
partly
irregular.

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>
Awake	awoke	awaked
Clothe	clothed	clad <i>and</i> clothed
Crow	crew	crowed
Do	did	done
Grave	graved	graven
Hang	hanged <i>or</i> hung	hanged <i>or</i> hung
Hew	hewed	hewn
Lade	laded	laden
Mow	mowed	mown
Rive	rived	riven
Saw	sawed	sawn
Shear	sheared	shorn <i>and</i> sheared
Show	showed	shown
Sow	sowed	sown
Strew	strewed	strown
Swell	swelled	swollen

There are some verbs which change the final *-d* of the present tense into *-t* in the past tense and past participle. It is difficult to say whether these verbs belong to the regular or irregular conjugations.

They are the following :—

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>
Bend	bent	bent
Build	built	built
Gild	gilt	gilt
Gird	girt	girt
Lend	lent	lent
Bend	rent	rent
Send	sent	sent
Spend	spent	spent.

Perhaps they would be better classed among the verbs of the regular conjugation.

Inflections.
Double
forms of
the past
participle.

When two forms of the past participle exist, as, *drunk, drunken*; *bound, bounden*; *shaped, shapen*; *got, gotten*; the form in *-en* is generally used as an adjective, and the other form as a participle. Thus we say, The man was *drunk* at the time; A *drunken* man. He was *bound* with chains; My *bounden* duty. This is *misshaped*; A *misshapen* thing. He has *got* his dues; *ill-gotten* gains.

Double
forms of
the past
tense.

When two forms of the past tense exist, as, *drunk, drank*; *swum, swam*; *rung, rang*; *sung, sang*; *sunk, sank*; *spit, spat*; *sprung, sprang*; the form in *a*, as, *drank, spat, sprang*, is preferable to the other, if only to distinguish between the past tense and past participle.

ADVERBS.

Adverbs.

Very few adverbs are inflected at all. Those ending in *-ly*, which are all Adverbs of Quality, have three degrees of comparison, like adjectives.

The comparative and superlative degrees are formed from the positive by prefixing *more* and *most*; as, *wisely, more wisely, most wisely*; *quickly, more quickly, most quickly*.

Soon, often.

Soon and *often* are compared by adding *-er* to the positive for the comparative, and *-est* for the superlative.

Soon, sooner, soonest; *often, oftener, oftenest*.

Well, etc.

Well, badly, little, and much are thus compared:—

Well, better, best; *badly, worse, worst*;

Little, less, least ; much, more, most ; like their Inflections.
corresponding adjectives.

All other adverbs have no inflections whatever.

PREPOSITIONS.

Prepositions have no inflections whatever.

Prepositions.

CONJUNCTIONS.

Conjunctions have no inflections whatever.

Conjunctions.

INTERJECTIONS.

Interjections have no inflections whatever.

Interjections.

PART III.

DERIVATION AND COMPOSITION.

Derivation
and composition.

Origin of
language.

“LANGUAGE, being the invention of ignorant and barbarous men, was at first necessarily confined to the names of things and actions of common occurrence and daily use. And as nouns and verbs are necessary in all communications, they were invented first; the noun being the name of a thing at rest, as a *tree*, which is always a tree; and verbs the names of things in motion; as, he *sleeps*,—but he does not by nature always sleep. And as the earliest language was invented for the purpose of communication, so its later refinements such as adjectives, adverbs, prepositions, conjunctions, etc., were invented for the sake of dispatch or speedy communication, nouns and verbs alone being insufficient for that purpose. Instead, however, of inventing new sounds or names for these particles, that is, conjunctions, etc., they made use of verbs and nouns with or without modifications to express them by. Consequently all adjectives, prepositions, conjunctions, etc., are either derivatives or compounds of nouns or verbs, though the origin of most of them is not apparent at first sight, and of some of them completely untraceable.”—HORNE TOOKE.

Derivation (*derivo* = to draw off, Lat.) is the Derivation. addition of a letter or letters, but not of a whole word, to a root, thereby forming another word ; as *tumble*, *stumble* ; *patron*, *patronage* ; *carry*, *carrier*, *carrying* ; or it is an internal change in a word with or without the addition of letters ; as, *win*, *won* ; *strong*, *strength*.

All the grammatical inflections are examples of derivation.

Composition (*compono* = to place together, Composition. Lat.), is the joining together of two different words, and treating the combination as a single term both as regards accent and inflection ; as, *fisherman* ; *washerwoman* ; *armchair* ; *apple-tree* ; *Thursday*.

Derivatives are formed either by an internal Derivatives. change, as *won* from *win* ; *men* from *man*, etc. : or by an affix ; as, *conquer*, *conqueror* ; *fish*, *fishery* ; *good*, *goodness*.

Compounds are formed by prefixing some Compounds. other word to the root, as the first word in a compound always qualifies the second ; as, *riding-habit* = habit for riding ; *apple-tree* = tree for producing apples ; *inkstand* = stand for ink.

Note.—A prefix is a letter or letters placed in front of Prefix. a word, thereby forming another word with a difference of meaning ; as, *he-goat*, *stumble* from *tumble* ; *misshapen*.

An affix is a letter or letters added to the end of a word, Affix thereby varying its meaning and forming another word ; suffix. as, *God-head*, *wisdom*, *oxen*, *happier*, *sing-er*.

Nouns are derived from verbs, adjectives, and Derivation of nouns. other nouns.

Derivation
of nouns.
From verbs.

From verbs,—

(1.) By means of the following affixes, signifying agent:—

-ar; as, *beggar* from *beg*; *liar* from *lie*.

-ark or art; as, *drunkard* from *drink*; *braggart* from *brag*. This termination denotes augmentation as well as agency.

-er; as *hunter* from *hunt*; *writer* from *write*.

-ster; as, *punster* from *pun*; *gamester* from *game*. This termination originally denoted female agents only, as is still seen in the word *spinster* from *spin*. It now denotes depreciation in most instances.

-or; as, *sailor* from *sail*; *grantor* from *grant*.

(2.) By means of the following affixes, denoting abstract state or condition, or action:—

-age; as, *marriage* from *marry*; *tillage* from *till*.

-lock; as, *wedlock* from *wed*.

-ter; as, *laughter* from *laugh*; *slaughter* from *slay*.

(3.) Or by the following affixes, denoting the accomplished act or passive state:—

-d; as, *brand* from *burn*; *flood* from *flow*; *deed* from *do*; *seed* from *sown*.

-t; as, *rent* from *rend*; *joint* from *join*; *weight* from *weigh*.

-en; as, *burden* from *bear*; *Heaven* from *heave*.

These terminations, -d, -t, -en, are derived from the past participles in -ed or -en.

-ment; as, *astonishment* from *astonish*; *judgment* from *judge*.

-th, signifying abstract state; as, *death* from *die*; *growth* from *grow*; *health* from *heal*. Derivation
of nouns.
From verbs.

-th, signifying agent; as, *smith* from *smite*.

(4.) By the following terminations, denoting instrument :—

-el; as, *shovel* from *shove*.

-le; as, *girdle* from *gird*.

-et; as, *hatchet* from *hack*.

(5.) By a change of the vowel of the verb; as, *bond* from *bind*; *song* from *sing*.

(6.) By changing the accent from the last to the first syllable; as, *cónsort* from *consòrt*; *rébel* from *rebèl*.

Nouns are derived from adjectives by adding *-ness*, signifying abstract state or quality, as *darkness* from *dark*; *wickedness* from *wicked*; *whiteness* from *white*; *goodness* from *good*. From ad-
jectives.

-dom, also signifying abstract state; as, *freedom* from *free*; *wisdom* from *wise*.

Nouns are derived from other nouns by means of the following affixes :— From other
nouns.

(1.) Denoting abstract state or condition.

-dom; as, *kingdom* from *king*; *dukedom* from *duke*.

-ery; as, *slavery* from *slave*; *foolery* from *fool*; *outlawry* from *outlaw*.

-head; as, *Godhead* from *God*.

-hood; as, *manhood* from *man*; *boyhood* from *boy*.

-ship; as, *friendship* from *friend*.

(2.) By a change of the vowel, denoting diminution; as, *kid* from *goat*; *tip* from *top*.

Derivation
of nouns.
From other
nouns.

(3.) By one of the following affixes, denoting diminution :—

(-er + -el); as, *cockerel*, from *cock* = a little cock; *pickerel* from *pike* = a little pike.

-en; as, *chicken* from *cock*; *kitten* from *cat*. In these words both the vowel is changed and an affix added.

-et; as, *lancet* from *lance*; *floweret* from *flower*.

(-el + -et); as, *streamlet* from *stream*; *brooklet* from *brook*; *eyelet* from *eye*.

-kin; as, *lambkin* from *lamb*; *mannikin* from *man*. The names *Perkin*, *Watkin*, etc., are contractions of *Peter-kin*, *Walter-kin*, etc., and form a sort of patronymic diminutives.

-ie; as, *lassie* from *lass*; *boatie* from *boat*. These diminutives in -ie, are Lowland Scotch words.

-ock; as, *bullock* from *bull*; *hillock* from *hill*.

-ling; as, *duckling* from *duck*; *gosling* from *goose*; *lordling* from *lord*.

All the above methods of deriving nouns are of Anglo-Saxon origin.

There are also several affixes for forming derivative nouns which have been introduced from other languages.

Latin and
French
affixes.

The following are the Latin and French affixes.

(1.) Denoting agent.

-tor; as, *auditor*, *creditor*, *orator*, *senator*.

-sor; as, *sponsor*, *oppressor*, *devisor*.

-trix (signifying female agent); as, *executrix*, *administratrix*.

-*eer*; as, *auctioneer*, *charioteer* (from French *-eur*, *-aire*). Derivation
of nouns.

-*ee*; as, *devisee*, *legatee*, *lessee*, *grantee*. Latin and
French
affixes.

(2.) Denoting abstract ideas :—

-*acy*; as, *fallacy*, *curacy* (from Lat. *-acia* and *-atio*).

-*ance*; as, *intolerance*, *resistance* (from *-antia*).

-*ence*; as, *penitence*, *reticence* (from *-entia*).

-*ency*; as, *fluency*, *clemency* (from *-entia*).

-*ice*; as, *justice*, *service* (from *-itia*).

-*ion*; as, *ambition*, *tension* (from *-io*).

-*or*; as, *favor*, *honor* (from *-or*).

-*our*; *favour*, *honour* (from Lat. *-or*, through the French *-eur*; hence the insertion of *u*).

-*ty*; as, *dignity*, *brevity* (from Lat. *-tas*).

-*tude*; as, *fortitude*, *gratitude* (from *-tudo*).

-*ure*; as, *tincture*, *nature* (from *-ura*).

(3.) Denoting smallness, and forming diminutives :—

-*cule*; as, *reticule*, *animalcule* (from Lat. *-culus*, *-cula*, *culum*).

-*cle*; as, *article*, *particle* (from Lat. *-culus*, *-cula*, *culum*).

-*et*; as, *trumpet*, *lancet* (from Fr. *ette*).

(4.) Denoting instrument.

-*ment*; *armament*, *pigment* (from Lat. *mentum*).

The following are Italian affixes :—

(1.) -*aster*; as, *poetaster*, *pilaster* (from Italian *-astro*), denoting smallness, and forming diminutives. Italian
affixes.

(2.) -*oon*; as, *balloon*, *buffoon* (from Italian *-one*), denoting largeness, and forming augmentatives.

Derivation
of nouns.
Greek
affixes.

The following are affixes of Greek origin :—

(1.) Denoting agent.

-ete ; as, *athlete*, *prophet* (from Greek -etes).

-ician ; as, *physician*, *optician* (from Greek -ikos).

-ist ; as, *sophist*, *mesmerist* (from -istes).

-ite (forming patronymics) ; as, *Moabite*, *Israelite*, *Jacobite* (from Greek -ites).

(2.) Denoting abstract ideas.

-e ; as, *epitome*, *apostrophe* (from -é).

-y ; as, *anatomy*, *lithotomy* (from -ia).

-ism ; as, *atheism*, *rheumatism* (from -ismos, -ismé).

-sis ; as, *analysis*, *hypothesis* (from -sis).

(3.) Denoting the act or effect of the verb.

-ma ; as, *diorama*, *panorama* (from -ma).

(4.) Denoting smallness, and forming diminutives.

-isk ; as, *asterisk*, *basilisk* (from -iskos, -iske).

Patrony-
mics.

Patronymics (from *pater* = a father, and *onoma* = a name, Greek).

A *patronymic* is a name derived from a father or other ancestor, and applied to a son or a descendant ; as, *Fitz-Walter* = the son of Walter ; *John-son* = the son of John ; *Mac-Donald* = the son of Donald. These words, however, are all compounds, not derivatives.

The original termination for patronymics in English was -ing, meaning descendant ; *Elishing* = the son of Elisha ; *Atheling* = of the family of nobles (*athel*) ; as, *Edgar Atheling*.

Traces of this patronymic affix survive in the diminutives *duckling*, *gosling*, etc.

The word *Wales* is derived from the Anglo-Saxon word *wealhas* = foreigners, a name given to the inhabitants by Anglo-Saxons. Derivation
of nouns,
Wales.

It has been transferred from the people to the country.

The *wal-* in *Wales* is the same as the *wal-* in *walnut*, that is, foreign nut, as walnuts were introduced into England from the Continent. Walnut.

Hybridism (from *hybrida* = mongrel, Lat.) is a grammatical term to denote the union of words, or of words and terminations, derived from two languages, in one word, thereby either forming a derivative or compound word; as, *deism*, where the root of the word is the Latin *deus*, and the termination of Greek origin. Hybridism.
Deism, etc.

Witticism, where the body of the word is Saxon, and the termination Greek.

Brownist a Saxon word with Greek termination.

Chartist is a Latin root with Greek termination.

As the vocabulary of the English language is extremely composite, having incorporated words and grammatical forms from several other languages, there are a good many hybrid forms in it. As long as any force is obtained by such a cross of languages, and the practice is not carried too far, there can be no harm in hybridism. But to prefer to place a Latin or Greek affix to an English word, when there is a corresponding affix of Anglo-Saxon origin, is

Derivation of nouns. not to infuse new strength into the language,
 Hybridism. but to destroy its simplicity and beauty in a great measure. Such formations, therefore,
 Demi-god, ought not to be imitated as, *bi-weekly*, *un-*
 etc. *fortunate*, *demi-god*, *witticism*, *hero-worship*.

Derivation of adjectives. Adjectives are derived from nouns, verbs, and other adjectives.

From nouns.

I. From nouns by the following affixes :—

(1.) *-en* (signifying *made of*); as, *wooden* from *wood*; *flaxen* from *flax*; *silken* from *silk*.

(2.) *-ern* (signifying *belonging to*); as, *northern* from *north*; *western* from *west*.

(3.) *-ful* (signifying *abounding in*); as, *fruitful* from *fruit*; *woeful* from *woe*.

(4.) *-ly* (denoting *resemblance*); as, *godly* from *God*; *manly* from *man*. These are only contractions of the compound adjectives, *God-like*, *man-like*, etc.

(5.) *-less* (denoting *want of*); as, *thoughtless* from *thought*; *childless* from *child*. These are compounds, and not simple derivatives.

(6.) *-ish* (denoting *somewhat like*); as, *boyish* from *boy*; *girlish* from *girl*.

(7.) *-some* (meaning *fitness*); as, *frolicsome* from *frolic*; *buxom* = *boughsome* from *bough*.

(8.) *-y*; as, *bloody* from *blood*; *crafty* from *craft*; *dirty* from *dirt*.

From verbs,

II. Adjectives are formed from verbs by the

(1.) affix *-able*; as, *laughable* from *laugh*; *drinkable* from *drink*. This affix is common to nearly all the European languages, and is as much of Gothic as Latin origin.

(2.) *-some*; as, *tiresome* from *tire*; *winsome* from *win*. Derivation
of
adjectives.

III. Adjectives are derived from other adjectives by the following affixes:— From
adjectives.

(1.) *-ish* (denoting *somewhat like*, and forming diminutives); as, *whitish* from *white*; *largish* from *large*.

(2.) *-some* (meaning *fulness*); as, *gladsome* from *glad*; *wearisome* from *weary*.

(3.) *-fold* (meaning *repetition*); as, *twofold* from *two*; *manifold* from *many*.

(4.) The ordinal adjectives, except *first*, *second*, and *third*, are derived from the corresponding numeral adjectives by adding *-th*; as, *fourth* from *four*; *tenth* from *ten*; *fifth* from *five*.

First is a superlative form derived from *fore*. Exceptions.

Second is a Latin word derived from *secundus* = that which follows. The original English word for *second* was *other*.

Third is derived from *three* by transposing the *r* and substituting *i* for the *ee*.

(5.) The *-ty* in *twenty*, *thirty*, etc., signifies *ten times*; as, *twenty* = ten times two.

(6.) The *-teen* in *sixteen*, etc., signifies the addition of *ten*; as, *sixteen* = six + ten.

All the above methods of forming adjectives are of Anglo-Saxon origin.

The following are the Latin adjectival terminations current in English:— Latin
affixes.

I. Denoting *belonging to*:—

-an; as, *Roman*, *Prussian* (from Lat. *-anus*).

Derivation of Adjectives. Latin affixes.	-al; as, <i>capital, celestial</i> (from Lat. - <i>alis</i>).
	-ant; as, <i>constant, stagnant</i> (from - <i>ans</i> , - <i>antis</i>).
	-ar; as, <i>particular, titular</i> (from - <i>aris</i>).
	-ary; as, <i>necessary, elementary</i> (from - <i>arius</i>).
	-ent; as, <i>penitent, regent</i> (from <i>ens, entis</i>).
	-id; as, <i>placid, turbid</i> (from - <i>idus</i>).
	-ile; as, <i>juvenile, futile</i> (from - <i>ilis</i>).
	-ine; as, <i>intestine, leonine</i> (from - <i>inus</i>).
	-ory; as, <i>cursory, illusory</i> (from - <i>orius</i>).

II. Denoting full of, or adapted to :—

- able; as, *amiable, capable* (from Lat. -*abilis*).
- ate; as, *fortunate, sedate* (from -*atus*).
- ible; as, *legible, sensible* (from -*ibilis*).
- ive; as, *plaintive, sedative* (from -*tivus*).
- ous, -ose; as, *copious, verbose* (from -*osus*).
- ous; as, *igneous, bibulous* (from -*us*).

III. Denoting causing.

- fic; as, *terrific, soporific* (from *ficus*).

Greek
affixes.

The following are the Greek adjectival terminations current in English :—

(1.) Denoting belonging to.

- ac; as, *demoniac, maniac* (from Gk. -*akos*).
- ic; as, *cubic, angelic* (from Gk. -*ikos*).

The adjectival termination -*esque* is of French origin; as, *picturesque, arabesque*.

Derivation
of verbs.

Verbs are derived from nouns, adjectives, and other verbs.

From
nouns.

I. From nouns :—

(1.) By changing the sharp consonant of the noun into the corresponding flat one; as, *clothe*

from *cloth* ; *breaths* from *breath* ; *use* from *use*. Derivation of verbs. From nouns.
 It is difficult to say whether these verbs are formed from the noun, or *vice versâ*.

(2.) By the affix *-en* ; as, *strengthen* from *strength* ; *lengthen* from *length*.

(3.) By a change of the vowel ; as, *gild* from *gold* ; *tip* from *top*.

(4.) By the affix *-le* ; as, *sparkle* from *spark* ; *crumble* from *crumb*.

(5.) By the prefix *be-* ; as, *beguile* from *guile* ; *besiege* from *siege*.

II. From adjectives :—

(1.) By the affix *-en* ; as, *darken* from *dark* ; *whiten* from *white*. From adjectives.

(2.) By the prefix *be-* ; as, *bennumb* from *numb* ; *bedim* from *dim*.

III. From other verbs :—

(1.) By a change of the radical vowel ; as, *raise* from *rise* ; *lay* from *lie*. From verbs.

All such derived verbs are transitive in meaning, and of the weak conjugation.

(2.) By the prefix *a-* ; as, *awake* from *wake* ; *arise* from *rise*.

(3.) By the affix *-le*, conveying the notion of diminution ; as, *prattle* from *prate* ; *wrestle* from *wrest*.

(4.) By the affix *-er*, conveying a frequentative notion ; as, *pester* from *pest* ; *batter* from *beat*.

(5.) By the prefix *be-* ; as, *bemoan* from *moan* ; *become* from *come*.

(6.) By prefixing *s* or *c* ; as, *stumble* from

Derivation of verbs. *tumble*; *spatter* from *patter*; *crumple* from *rumple*; *cram* from *ram*.

Latin affixes. The following are affixes for verbs derived from the Latin.

-fy (signifying to cause); as, *terrify*, *fructify*.

-ate (signifying to make); as, *cultivate*, *alienate*.

-ite (signifying to make); as, *expedite*.

By dropping the inflection. English verbs are also formed from their corresponding Latin verbs by dropping the grammatical terminations of the infinitive mood; as, *arm* from *armare*; *preside* from *presidere*; *discern* from *discernere*; *rescind* from *rescindere*; *serve* from *servire*; *convene* from *convenire*.

Greek affix. The following is the Greek verbal affix used in English: -ize from Greek -izein; as, *criticize*, *philosophize*, *ostracize*.

Derivation of adverbs. Adverbs are derived from nouns, pronouns, and adjectives.

From nouns.

I. From nouns.

(1.) By adding -ly; as, *nightly* from *night*; *daily* from *day*.

(2.) By adding -ward or -wards; as, *northward* from *north*; *earthwards* from *earth*.

(3.) By using the genitive case of the nouns without the ('); as, *needs* from *need*; *Mondays* (= of a Monday) from *Monday*.

(4.) By prefixing a; as, *aboard* from *board*; *ashore* from *shore*.

From pronouns.

II. From pronouns; as, *here* from the dative feminine singular of the Anglo-Saxon pronoun

he, heo, hit; there from the dative feminine singular of *thæt*, Anglo-Saxon.

Derivation
of adverbs.
From
pronouns:

Note.—*Whilom* and *seldom* are also datives like *here* and *there*. *Hence* and *whence* are derived from *he* and *who*.

Where from the same case of Anglo-Saxon *who*; *when* from the accusative masculine singular of the same pronoun.

Than and *then* from the same case of the Anglo-Saxon *thæt*.

Why from the ablative or instrumental case of *who*. *How*, *thus*, and *so* are also formed from ablatives.

III. From adjectives :—

(1.) By adding *-ly*; as *happily* from *happy*; *darkly* from *dark*.

From
adjectives.

(2.) By adding *-wise*; as, *crosswise* from *cross*.

(3.) By adding *-way*; as, *straightway* from *straight*.

(4.) By adding *-ways*; as, *always* from *all*.

(5.) By affixing *-ce* to the numeral adjectives; as, *once* from *one*; *twice* from *two*.

Once, *twice*, and *thrice* are genitives of *one*, *two*, *three*.

Prepositions are derived from nouns and verbs.

Derivation
of
preposition.

From nouns and verbs :—

From, from the Anglo-Saxon *frum* = a beginning.

Of, " " *afara* = posterity.

For, " " *fairina* = cause.

Derivation
of pre-
positions.

Save is the imperative of the verb *to save*.

Down is the past participle of *dufian* = to dip.

With from the imperative of *withan* = to join.

Through from *dauro* = a door.

For further particulars see Horne Tooke's
"Diversions of Purley."

The following prepositions are of Latin origin:—

During, from *durans*, present participle of *duro* = to last.

Concerning, from *con* = together, and *cernens* = perceiving.

Respecting, from the verb *respect*, derived from the Latin *respicio* = to look back.

Derivation
of conjunc-
tions.

Conjunctions are derived from verbs.

If is the imperative of *gifan* = to give.

An " " *anan* = to grant

Unless " " *onlesan* = to dismiss.

Eke " " *eacan* = to add.

Yet " " *getan* = to get.

Still " " *stellan* = to put.

Else " " *alesan* = to dismiss.

Though " " *thafian* = to allow.

Būt " " *botan* = to boot.

Būt " " *beon-utan* = to be out.

And " " *anan-ad* = to make a pile.

HORNE TOOKE.

Composi-
tion of
nouns.

Compound nouns are formed from two nouns, a verb and a noun, an adjective and a noun, an adverb and verb, and an adverb and noun.

Nouns compounded of two nouns: *pear-tree*, *court-yard*, *arm-chair*, *copy-book*. Of a verb and a noun: *lode-star*, *chap-man*, *turn-stile*, *sealing-wax*. Of an adjective and noun: *black-*

bird, sooth-sayer, blue-bell. Of an adverb and Composition of nouns.
 verb: *wel-come, mis-fit.* Of an adverb and
 noun: *after-thought.*

Adjectives are compounded of nouns and Composition of adjectives.
 adjectives, adjectives and verbs, adverbs and
 adjectives, and adverbs and verbs.

Of nouns and adjectives; as, *cheer-ful, aim-less.*

Of adjectives and verbs; as, *pale-faced, tight-laced.*

Of adverbs and adjectives; as, *un-happy, up-right.*

Of adverbs and verbs; as, *mis-shapen, out-spoken.*

Verbs are compounded of prepositions and Composition of verbs.
 verbs, adverbs and verbs, nouns and verbs.

Of prepositions and verbs; as, *up-hold, under-stand, out-run.*

Of adverbs and verbs; as, *mistake, unfold.*

Of nouns and verbs; as, *backbite, hamstring.*

Such words as the following are faulty, as Hybridism in compounds.
 they are hybrids:—

Demi-god, compounded of a Latin and Saxon word; *hero-worship*, of a Greek and Saxon word.

ANOMALOUS DERIVATIVES.

Songstress has two feminine affixes, the Anomalous derivatives.
-ster and *-ess*. Besides it is a hybrid formation, *Songstress*.
 the *-ess* being of Latin origin, and the rest of
 the word of Saxon.

Seamstress is in exactly the same predica- Seamstress.
 ment.

Anomalous derivatives. *Brethren* has two changes to form the plural, the change of the vowel *o* of *brother*, and the affix *-en*.

Children. *Children* has two plural affixes, the *-er* and *-en*, being derived from *child*.

Its. *Its* has two signs of case, the *-t* of the neuter nominative and the *-s* of the possessive.

Am. *Am* is peculiar, as the *-m* is no part of the verb, but the pronoun *me* affixed to the root.

Anomalous compounds. In *Wednesday* the *s* may be either the sign of the possessive case, as *Woden's day*, or merely the connecting particle. So also in *sportsman*, *hunter*.

In *blackamoor* and *nightingale* the *a* and *in* are merely connecting particles.

The following is a list of the chief Latin and Greek prepositions that enter into the composition of English words:—

Latin
prefixes.

A, *ab*, signifying, *from*; *as*, *avert*, *absolve*.

Ad, *to*; *as*, *admit*, *admire*. The *-d* of *ad* is often assimilated to the letter next following; *as*, *attend*, *applaud*, *assume*.

Ante, *before*; *as*, *antecedent*, *anticipate*.

Circum, *around*; *as*, *circumvent*, *circumference*.

Con, *together*; *as*, *consort*, *conjoin*. The *n* of *con* is often assimilated to the letter next following; *as*, *collect*, *compel*, *commit*, *collusion*.

Contra, *against*; *as*, *contravene*, *contradict*.

De, *down from*; *as*, *deride*, *deter*, *detain*.

Dis or *di*, *away from*; *as*, *dissolve*, *divert*.

E or *ex*, *out of*; *as*, *exclaim*, *expend*, *elude*.

Extra, *beyond*; *as*, *extraordinary*, *extradition*.

In (prefixed to a verb), into; as, *infuse*, *inject*. Composition.
Latin
prefixes.

In (prefixed to an adjective), not; as, *inconstant*, *incompetent*. The *n* of *in* is often assimilated to the consonant next succeeding; as, *illegal*, *implicate*, *immoral*, *irrelevant*.

Inter, between; as, *interrupt*, *intercept*.

Intro, within; as, *introspect*, *introduce*.

Ob, against; as, *object*, *obvious*. The *b* of *ob* is often assimilated to the following consonant; as, *occur*, *offer*, *oppose*.

Per, through; as, *perfume*, *perspicuous*.

Præ, before; as, *prevent*, *prepare*.

Pro, forth; as, *project*, *propose*.

Re, again; as, *return*, *reconsider*.

Retro, backwards; as, *retrogression*, *retrospect*.

Se, apart; as, *separate*, *select*.

Sub, under; as, *subsoil*, *submerge*. The *b* of *sub* is often assimilated to the following consonant: as, *succour*, *support*.

Super, over; as, *superintend*, *supernatural*.

Trans, beyond; as, *transgress*, *transfer*.

A (*an* before a vowel), not; as, *apathy*, *anarchy*. Greek
prefixes.

Amphi, both; as, *amphibious*, *amphitheatre*.

Ana, up; as, *anatomy*, *analysis*.

Anti, against; as, *antidote*, *antipathy*.

Apo, from; as, *apostrophe*, *apostasy*.

Arch, chief; as, *archbishop*, *architect*.

Auto, self; as, *autograph*, *autocrat*.

Cata, down; as, *cataract*, *catastrophe*.

Dia, through; as, *diameter*, *diaphanous*.

Composi-
tion.
Greek
prefixes.

En, in ; as, *encaustic*, *enclitic*. The *n* of *en* is often assimilated to the following consonant ; as, *elliptic*, *emporium*, *emblem*.

Note.—The *en* in such words as *encounter*, *enclosure*, *embattle*, etc., is of French origin.

Epi, upon ; as, *epitaph*, *epigram*.

Ec (*ex* before a vowel), out of ; as, *eclipse*, *eclectic*, *exodus*.

Eu, well ; as, *euphony*, *eulogize*.

Hemi, half ; as, *hemisphere*, *hemistich*.

Hetero, different ; as, *heterogeneous*, *heterodox*.

Hyper, over ; as, *hypercritical*, *hyperbolically*.

Hypo, under ; as, *hypothesis*, *hypocrite*.

Meta, change ; as, *metaphysics*, *metaphor*.

Para, beside of ; as, *parallel*, *paradox*.

Peri, round ; as, *perimeter*, *peripatetic*.

Syn, with ; as, *syntax*, *synonym*. The *n* of *syn* is often assimilated to the following consonant ; as, *sympathy*, *syllogism*.

Note.—All the above prefixes are prepositions, with the exception of *arch*, *auto*, *eu*, *hemi*, and *hetero* ; of which *arch*, *archi* (*archos*=leader) is a noun ; *auto* (*autos*=self) and *hetero* (*heteros*=other) are pronouns ; and *eu* and *hemi* are adverbs.

Accent of
Derivatives

Derivatives are accented, not so much according to the accentuation of their roots, as according to the number of syllables they are composed of ; thus following the rule laid down above, that the accent in English words should be as near the beginning as may be ; as, *tyrant*, *tyrannous*, *tyrannical*. Of course it very often happens that the accent falls on the same

syllable of the derivative as it did of the root, ^{Composi-}subject to the above rule; as, *fish*, *fishery*; *strengthen*, *strengthened*.

Compounds can have but one primary accent, ^{Accent of}though composed of many words. The accent ^{compounds.}in compounds is placed according to the same rule as in derivatives; as, *blackbird*, *nightingale*, *fisherman*, *apple-tree*.

The following list of derivatives is chiefly taken from Trench's "Study of Words," Max-Müller's "Lectures on Comparative Grammar," and Horne Tooke's "Diversions of Purley."

			List of derivatives.
Currants	from	Corinth (Greece).	
Damask	"	Damascus (Syria).	
Damson	"	"	
Jalap	"	Xalapa (Mexico).	
Cordwainer	"	Cordova (Spain).	
Guinea	"	Guinea (Africa).	
Cravat	"	Crabats or Croats (Austria).	
Calico	"	Calicut (Hindustan).	
Ermine	"	Armenian (rat).	
Sherry	"	Xeres (Spain).	
Port	"	Oporto (Portugal).	
Bayonet	"	Bayonne (France).	
Cambric	"	Cambrai (France).	
Muslin	"	Moussul (on the Tigris).	
Spaniels	"	Spain.	
Gipsies	"	Egypt.	

The above words are derived from the countries whence they first or chiefly came.

Curfew (bell)	from	(<i>couvre feu</i>) = cover the fire, French.
Cannon (instrument of war)		<i>canon</i> = a reed, Greek.
Canon (rule of the Church)		"
Classical	from	Class I.
Candidate	"	<i>candidus</i> = white, Latin.
Imbecile	"	<i>in</i> = on, and <i>baculo</i> = a staff, Latin.
Companion	"	<i>con</i> and <i>panis</i> = bread, Latin.

Derivatives. Sarcasm	from	<i>sarcazo</i> = to take off the flesh, Greek.
Trivial	"	<i>trivix</i> = junction of three roads, Latin.
Rivals	"	<i>rivus</i> = a river, Latin.
Field	"	felled, opposed to woodland.
Owl	"	to yell.
Hawk	"	havock.
Dunce	"	Duns Scotus (a celebrated Schoolman).
England	"	Angle-land.
America	"	Americo Vespucci (the discoverer).
Lumber	"	Lombards, the first pawn-brokers.
Thralldom	"	to drill; slaves were drilled through the ear.
Disastrous	"	<i>dis</i> = adverse, and <i>aster</i> = a star, Greek.
Paper	"	papyrus.
Jovial	"	Jove (star).
Saturnine	"	Saturn (star).
Mercurial	"	Mercury (star).
Influence	"	the flowing down of the starry power (astrological).
Journal	"	diurnal, from <i>dies</i> = a day.
Panic	"	the god Pan.
Alligator	"	<i>el lagarto</i> = the lizard (Spanish).
Fancy	"	phantasy (Greek).
Mob	"	mobile = fickle (<i>vulgus</i>) Lat.
Kickshaws	"	<i>quelque chose</i> (French).
Colonel	"	<i>columna</i> or <i>colonia</i> (Lat.).
Captain	"	<i>caput</i> = the head.
Sergeant	"	<i>sergent</i> (French) <i>serviens</i> (Lat.).
Corporal	"	<i>caporal</i> (French), <i>caput</i> , Lat., or from <i>corpus</i> (Lat.).
Engineer	"	<i>ingenium</i> = genius (Lat.).
Pioneer	"	<i>pionnier</i> = to dig with a mattock (French).
Pagan	"	<i>paganus</i> = a villager.
Heathen	"	heath.
Amethyst	"	<i>a</i> = not, and <i>methus</i> = drunk.
Musket	"	French, <i>mosquet</i> = a sparrow hawk; <i>muscatus</i> = spotted, Lat.

	from	Guile.	Derivatives.
Gull		<i>Guile.</i>	
Gazette	"	<i>gazetta</i> = a small coin (It.), the price of the first Venetian newspaper.	
Goblin	"	<i>kobalos</i> a sprite (Greek).	
Trade	"	<i>trado</i> = to deliver (Lat.).	
Tournament	"	<i>tourner</i> = to turn (French).	
Gossip	"	<i>god</i> = good and <i>sip</i> = sponsor.	
Savage	"	<i>silvestris</i> = wild (Lat.) through the French <i>sau- vage</i> .	
Villain	"	a servant at a <i>villa</i> = farm (Lat.).	
Infantry	"	the Infanta of Spain's body- guard.	
Cavalry	"	<i>caballus</i> = a nag (Lat.).	
Gun	"	<i>ingenium</i> = an invention (Lat.).	
Soldier	"	<i>solidus</i> = a shilling (Lat.).	
Ensign	"	<i>insigne</i> = device (Lat.).	
General	"	<i>genus</i> = a class (Lat.).	
Marshal	"	<i>maréchal</i> = farrier (French).	
Caitiff	"	<i>cattivo</i> (It.) and <i>captivus</i> = a prisoner, (Lat.).	
Viands	"	<i>viande</i> (French), <i>vivenda</i> (Lat.).	
Table and stable	"	<i>sto</i> = to stand (Lat.).	
Face	"	<i>facio</i> = to make (Lat.).	
Feature	"	<i>factura</i> = a making (Lat.).	
Stranger	"	<i>étranger</i> (French), <i>extraneus</i> (Lat.).	
Esquire	"	<i>écuyer</i> (French), <i>scutarius</i> (Lat.).	
Chapter	"	<i>capitulum</i> = a little head (Lat.).	
Damsel	"	<i>dominicella</i> = little lady (Lat.).	
Palsy	"	<i>paralysis</i> (Greek).	
Sexton	"	<i>sacristanus</i> (Lat.).	
Copper	"	<i>cuprium</i> from <i>æs</i> <i>Cyprium</i> (Lat.).	
Palace	"	<i>mons Palatinus</i> (Lat.).	
Court	"	<i>cohors</i> = inclosure (Lat.).	
Minister	"	<i>minus</i> = less (Lat.).	
Sir	"	<i>seigneur</i> (French) <i>senior</i> (Lat.).	
Harangue	"	(h) <i>ring</i> = to address a ring.	
Ransom	"	<i>rancom</i> (French) <i>redemptio</i> (Lat.).	

Derivatives. Noël (French for Christmas) <i>natalis</i> (Lat.).		
Parable	from	<i>parabolé</i> = comparison (Gk.).
Count (to)	"	<i>computare</i> (Lat.).
(to) Repair (home)	"	<i>repatriare</i> (Lat.).
(to) Repair (mend)	"	<i>reparare</i> (Lat.).
Corn (on the foot)	"	<i>cornu</i> = a horn (Lat.).
See (diocess)	"	<i>sedes</i> = seat (Lat.).
(to) Sound (the sea)	"	<i>subundare</i> (Lat.).
Dish	"	<i>discos</i> (Greek).
Trump	"	<i>triumph</i> .
*Jewel	"	<i>joël</i> = a little pleasure (Fr.).

Note.—Language in the selection of names is guided by "wit," not by "judgment;" that is, it selects the distinction most likely to strike the fancy for a name; as *wheat* is derived from *white*; whiteness being the quality that struck the fancy most.—*Vide* MAX MÜLLER.

Derivations of words chiefly found in Milton, taken from Major's edition of "Paradise Lost."

Adamant, from *a* = not, and *damao* = subdue, Gr. = unbreakable.

Affront, from *ad* = to and *frons* = face, Lat. = to meet face to face.

Amaranthus, from *a* = not and *maraino* = to fade, Gr. = a flower of a purple colour that keeps when gathered.

Assessor, from Lat. = one who sits by the side of another to give advice.

"Whence to his son,
The assessor of his throne, he thus began."—MILTON.

Astound, from *étonner*, Fr., *attonare*, Lat. = to strike with thunder.

* To understand fully the derivation of the words in the above list, Trench's "Study of Words," Max Müller's "Lectures on Comparative Grammar," and Horne Tooke's "Diversions of Purley," must be consulted, from which the above very condensed list is taken. It is inserted in this compilation chiefly with a view to facilitate examinations in the above works.

DERIVATION AND COMPOSITION.

Avaunt from *avant*, Fr., before, = go forward, Derivatives.
begone.

Bevy, from *beva*, Italian, a covey of partridges,
= a company.

Bull (of the Pope), from *bullā*, Lat., a
pendant seal, = the writing sealed by the Pope.

Catarrh, from *katarrheo*, Gr., to flow down = a
cold in the head or throat.

Conclave, from *con* together and *clavis*, key,
Lat. = a room that may be locked up. Hence a
secret assembly, as of the Cardinals at Rome.

Cornice, from *koronis*, Gr., a crown.

Ceiling, from *cielo*, It., *cælum*, Lat., the sky;
better spelt *cieling*.

Craze, from *écraser*, Fr., to break or bruise.

Demur, from *demeurer*, Fr., *demoror*, Lat., to
reside, hence to hesitate.

Disparage, from *dispar*, Lat., unequal, = to
treat with contempt.

Enormous, from *e*, out of, and *norma*, rule,
Lat. = irregular, excessive.

Expatiate, from *exspatiari*, to walk about, Lat.
= to enlarge upon.

Fan, from *vannus*, a winnowing machine, Lat.

Goblet, from *kupellon*, a cup, Gr.

Hermit, from *eremita*, Lat., *eremos*, Gr., a
wilderness.

Lair, from *layer*, Sax., a bed (of wild beasts),
from to lie.

Main, from *magne*, Fr., *magnus*, great, Lat. =
great, huge.

Orgies, from *orgia* (*orgé*, rage), frantic rites
of Bacchus, Gr.

Derivatives.

Palpable, from *palpare*, to touch softly, Lat. = that which may be felt.

Pamper, from *pamprer*, to be overgrown with leaves, Fr., from *pampinus*, a vine-leaf, Lat.

Pandemonium, from *pan* all, and *daimonion*, a spirit, Gr. = rendezvous of all the devils.

Paragon, from *para*, beside, and *agon*, a contest, Gr. = match.

Pontiff, from *pontifex*, a bridge-maker, Lat.; hence a priest, because the earliest Roman priests had charge of the pile bridges over the Tiber.

Punctual, from *punctum*, a point or moment, Lat. = to the minute.

Puny, from *puis* and *né*, later born, Fr. = young, small.

Purlieu, from *pur*, free, and *lieu*, place, Fr. = a place separated and freed from the laws of a forest; hence neighbourhood.

Reluctant, from *reluctari*, to struggle against, Lat.

Sovereign, from *sovrano*, It., *supernus*, above, Lat.; better spelt *sovrán*.

Squadron, from *escadron*, Fr., *quadratus*, square, Lat.

Succinct, from *succinctus*, tucked up (for freedom of motion), Lat.; hence swift, short.

Trumpery, from *tromperie*, deceit, Fr. = showy worthlessness.

Van, from *avant*, before, Fr. = first line (of an army).

Welter, from *volutare*, to roll, Lat. = wallow, be bathed.

Cousin, from *consanguinens*, of the same blood, Derivatives.
Lat.

German (in *cousin-german*), from *germanus*,
kindred, Lat.

PART IV.

ANALYSIS.

A sentence. A *Sentence* is a complete thought expressed in words arranged according to the rules of Grammar.

In grammatical analysis, sentences are called Propositions.

Proposition. Every Proposition is either an affirmative or negative assertion; as, The sun shines; The house is not inhabited; Virtue is happiness; The compact is broken.

“Weak is the will of man, his judgment blind;
Remembrance persecutes, and hope betrays.”
WORDSWORTH.

“Age cannot wither her, nor custom stale
Her infinite variety.”—*Antony and Cleopatra*.

Every proposition consists at least of two terms, the Subject and Predicate, and a connecting element called the Copula.

Term. Terms (*terminus*=a limit, Lat.) are so called because they serve to define or limit the proposition; as, *sun* and *shines*, *virtue* and *happiness*, in the above propositions.

Subject. The Subject (*subjectus*=lying under, Lat.) is the person or thing of which we assert or deny something; as, *sun*, *house*, *virtue*, *compact*, in the above propositions.

The *Predicate* (*prædicatus* = proclaimed, Lat.) Analysis.
is what we assert or deny of the subject. Predicate.

The predicate shows either what the subject does, what is done to it, or what it is; as, *shines, broken, happiness*, in the above propositions.

The *Copula* (*copula* = a bond, Lat.) serves to Copula.
connect the subject and predicate together; as, *is*, in *Virtue is happiness*, *The compact is broken*.

In the proposition *The sun shines*, the copula is not expressed by a separate word, as it is in the equivalent sentence, *The sun is shining*. In the sentence *The sun shines*, the copula and predicate are both expressed by the same word, *shines*; the copula being the grammatical inflection *s*.

The copula is expressed by a separate word in those propositions only where the auxiliary verb *to be* is used; as, *The sun is shining*; or in interrogatory and negative sentences where the auxiliary verb *do* is used; as, *Does the sun shine?* *The sun does not shine*.

The simplest form of a proposition is that in Simple proposition.
which only subject and predicate are expressed, the copula being contained in the grammatical inflection of the verb (if any): as, *men walk*; *birds fly*; or where the subject, predicate, and copula, are expressed without any qualifying words; as, *life is sweet*; *death is inevitable*.

"The ship was cheered, the harbour cleared."
COLERIDGE.

"Cities were built, societies were made."—POPE.

Analysis.
Modifying
words.

Most propositions, however, are made up of more words than the simple subject, predicate, and copula. All such words are called the modifying words of the proposition; as, in the proposition, *Some men walk quickly*, *some* and *quickly* are the modifying words to the proposition *men walk*; that is, they serve to modify and qualify its general meaning.

Words
proper for
subject.

Nouns and pronouns are the only classes of words that can by themselves form the subjects of a proposition; as, *men walk*; *he is dead*.

"But sometimes virtue starves while vice is fed."
POPE.

For predi-
cate only.

Adjectives, participles, and nouns are the only classes of words that by themselves form the predicates of a proposition; as, the sun is *shining*; life is *sweet*; this is *gold*.

"My name is Norval."

For both
copula and
predicate.

Intransitive verbs (other than the verb substantive *to be*, and the other auxiliary verbs) are the only classes of words that can by themselves form both predicate and copula; as, the sun *shines*.

Modifying
words.

None of the other parts of speech can be used by themselves, to form either predicate, subject, or copula, but only as modifying words of the subject or predicate.

Note.—When the verb substantive means *to exist*, it can form the predicate of a proposition by itself; as, whatever *is*, is right.

"Whoever thinks a faultless piece to see,
Thinks what ne'er *was*, nor *is*, nor e'er *shall be*."
POPE.

Also when *have*=possess, and *do*=perform Analysis.
or suffice, they can form predicates; as, He has
done a horrible deed; Any instrument will *do*.

"I *have* another weapon in this chamber."—*Othello*.

The object of a transitive verb is called the Object.
supplement of the predicate. As it is always
expressed by the same parts of speech as the
subject, nouns and pronouns, it introduces no
new element into the proposition, as a transi-
tive verb would be incomplete without its ob-
ject; as, Achilles slew Hector.

A phrase, consisting of two or more words, Expansion
of a pro-
position.
Phrase in
inf. mood as
subject.
may be used instead of a noun, both as subject
and object; as, "To be, or not to be; that's
the question"—that is, life or death; where a
phrase in the infinitive mood is substituted for
the noun as subject of the sentence.

The infinitive mood of a verb can be substitu-
ted for a noun either as subject or object only
when the noun denotes some action or state of
being; as *to exist*=life; *to walk*=walking.

"To err is human; to forgive divine."

Here *to err* = error, and *to forgive* = forgive-
ness.

In the proposition, Men love *to be praised*, As object.
instead of Men love *praise*, a verb in the infini-
tive mood is substituted for the noun as object
of the transitive verb *love*.

A participial phrase may be substituted for Participial
phrase as
subject.
the noun as subject of a sentence; as, *Being*
disappointed is unpleasant, instead of *Disappoint-*

Analysis. *ment* is unpleasant; or as the object of a transitive verb; as, I hate *being disappointed*, for I hate *disappointment*.

Expansion of the predicate of the verb. The verb which forms the predicate of a sentence can always be expanded into a copula and participle, or copula and adjective; as, the sun *is shining*, instead of the sun *shines*; or, fire *is hot*, instead of fire *burns*.

Of the adjective. The adjective which forms the predicate of a sentence, can be expanded into an adjectival phrase; as, He *is full of years*, for He *is old*.

Expansion of modifying words. Both adjectives and adverbs, when used as modifying words, may be expanded into phrases of corresponding meaning; as, He *is a man of great piety*, for He *is a pious man*; He *did it in great haste*, for He *did it hastily*.

Subordinate sentences. Dependent sentences may be substituted for the noun, adjective, or adverb, in any of the above cases; as, *That we should be disappointed* is unpleasant; where a dependent sentence, *that we should be disappointed*, is substituted for the noun *disappointment*, as subject of the sentence.

As object. In *Men like that they should be praised*, for, *Men like praise*, a subordinate sentence is used for a noun as object of the transitive verb *like*.

As modifying words. A relative clause may be used in the place of an adjective as a modifying word to the subject; as, *A man who is virtuous* is happy, for, *A virtuous man* is happy.

A dependent sentence may be employed instead of an adverb or adverbial phrase; as, He *spoke as if he were in great haste*, for, He *spoke in great haste, or hastily*.

The following passage from Thomson's "Castle of Indolence" will serve as an example of grammatical analysis:—

Analysis.
Example of
grammatical
analysis.

"The gentle knight, who saw their rueful case,
Let fall adown his silver beard some tears.

Canto LXIX.

- (1.) *The gentle*—qualifying words to subject.
- (2.) *knight*—subject of the main sentence.
- (3.) *who saw their rueful case*—dependent relative clause, used as further qualifying words to knight.
- (4.) *let fall*—predicate of main sentence.
- (5.) *adown his silver beard*—prepositional phrase qualifying the predicate *let fall*.
- (6.) *some*—qualifying word of tears.
- (7.) *tears*—object of the predicate.

The dependent relative clause may also be analysed separately in the same manner; as:—

- (a.) *who*—subject of the dependent sentence.
- (b.) *saw*—predicate of subject.
- (c.) *their rueful*—qualifying words of *case*.
- (d.) *case*—object of the predicate *saw*.

The above lines considered etymologically only, would be treated as follows:—

Example of
etymological
parsing.

The—definite article. *gentle*—adjective, positive degree. *knight*,—noun of masculine gender and singular number. *who*—relative pronoun and nominative case, masculine gender. *saw*—verb of perfect-absolute tense, and strong conjugation. *their*—possessive adjective. *rueful*—adjective of positive degree. *case*—common noun, singular number, and neuter gender. *let*—verb of doubtful conjugation. *fall*—verb of strong conjugation and present tense. *adown*—preposition. *his*—possessive adjective. *silver*—adjective of positive degree. *beard*—a common noun of singular number and neuter gender. *some*—indefinite adjective. *tears*—common noun of plural number and neuter gender.

If the above words are to be considered syntactically, they would be treated thus:—

Example of
syntactical
parsing.

Analysis.

Syntactical
parsing.*The*—definite article, qualifying noun *knight*.*gentle*—an adjective, qualifying noun *knight*.*knight*—a noun, nominative to verb *let*.*who*—relative pronoun, agreeing with its antecedent *knight* in number and gender, and nominative case to the verb *saw*.*saw*—third person singular, and agreeing with its nominative *who* in number and person.*their*—possessive adjective, qualifying noun *case*.*rueful*—adjective, qualifying noun *case*.*case*—noun in the objective case, after the transitive verb *saw*.*let*—verb in the third person singular, agreeing with its nominative *knight*, and of the past-absolute tense.*fall*—verb in the infinitive mood after the other verb *let*.*adown*—preposition, governing objective case *beard*.*his*—possessive adjective, qualifying *beard*.*silver*—adjective, qualifying noun *beard*.*beard*—noun in the objective case after the preposition *adown*.*some*—indefinite adjective qualifying *tears*.*tears*—noun in the objective case after transitive verb *let fall*.

PART V.

THE RULES OF SYNTAX.

ARTICLE.

(1.) The Indefinite Article is used only before a noun in the singular number; as, *a* table, *an* army, *a* dozen, *a* host. Syntax.
Article.

“For besides that he’s *a* fool, he’s *a* great quarreller.”
Twelfth Night.

“*A* dancing shape, *an* image gay.”—WORDSWORTH.

“*A* wit’s *a* feather, and *a* chief *a* rod;
An honest man’s the noblest work of God.”—POPE.

Note.—*A* is used before a word beginning with a consonant; as, *a* man, *a* boy, etc. *An* is used before a word beginning with a vowel or silent *h*; as, *an* apple, *an* hour; except before words beginning with *u*, pronounced as *yu*; as, *a* unit, *a* uniform, *a* university, *a* use, *a* Utopian idea, etc.

(2.) The Definite Article is used before nouns of both numbers; as, *The* fields, *the* heavens, *the* hours, *the* arm.

“Consult *the* genius of *the* place in all,
That tells *the* waters or to rise or fall;
Or helps *th’* ambitious hill *the* heavens to scale,
Or scoops in circling theatres *the* vale.”—POPE.

(3.) The article is omitted before abstract and other nouns used in a general sense; as, Virtue is opposite to vice; Man is mortal; Lead is heavier than iron; Wheat is dearer than barley.

Syntax.
Article.

"But garlands wither—festal shows depart
Like dreams themselves."—WORDSWORTH.

"Man wants but little here below."—COWPER.

"He who finds pleasure in vice and pain in virtue is a
novice in both."—*Chinese Proverb*.

"Virtue alone is happiness below."—POPE.

(4.) The Definite Article is not repeated when two nouns, referring to the same person or thing, are connected by the copulative conjunction *and*; as, Gladstone was the leader of the House of Commons *and* Chancellor of the Exchequer. I have seen the secretary *and* treasurer, Mr. Brown.

"Grant that the powerful still the weak control :
Be man the wit *and* tyrant of the whole."—POPE.

NOUN.

Noun.

(1.) Two or more nouns in the singular number, used as the subjects of a sentence, and connected by the copulative conjunction *and*, expressed or understood, require a verb in the plural; as, Age and infirmity *are* yoke-fellows. Cæsar, Pompey, and Crassus *were* triumvirs. Health, youth, beauty, *are* all gifts of nature.

"And faith and hope *are* in their prime
In great Eliza's golden time."—WORDSWORTH.

"Strong love and proud ambition *have* no bounds."
DRYDEN.

"Honour and shame from no condition *rise*."—POPE.

"Fortune and Antony *part* here."
Antony and Cleopatra.

"The lunatic, the lover, and the poet,
Are of imagination all compact."
Midsommer Night's Dream.

Except when they convey the same idea, when ^{Syntax.} ^{Noun.} they may take a verb in the singular; as,—

“Reproach and everlasting shame *sits* mocking on our plumes.”—SHAKESPEARE.

“Myself and what is mine to you and yours
Is now converted.”—*Merchant of Venice*.

“Bitter constraint and sad occasion dear
Compels me to disturb your season due.”—MILTON.

“The ancient saying is no heresy:
Hanging and wiving *goes* by destiny.”
Merchant of Venice.

“My lord and master *loves* you.”—*Twelfth Night*.

“Renown and grace *is* dead.”—*Macbeth*.

“Time and the hour *runs* through the roughest day.”
Macbeth.

“Let it be noised,
That through our intercession this revokement
And pardon *comes*.”—*Henry VIII*.

“The rogue and fool by *fits* *is* fair and wise.”—POPE.

(2.) Two or more nouns in the singular number, used as subjects of a sentence and connected by the disjunctive conjunctions *or* or *nor*, require a verb in the singular; as, Neither danger nor death *deters* a fanatic. Either merit or influence *is* requisite.

“Nor shout nor whistle *strikes* his ear.”—WORDSWORTH.

“But neither breath of morn; nor rising sun
On this delightful land; nor fragrance after showers;
Nor grateful evening mild; nor silent night,
With this her solemn bird; nor walk by moon
Or glittering starlight, without thee *is* sweet.”
MILTON.

(3.) A collective noun, as subject, requires a verb in the plural, if the idea of plurality is

Syntax.
Noun.

prominent; as, The crew *were* all drowned;
The people *imagine* a vain thing.

"Our old race of deer-stealers *are* hardly extinct yet."—
WHITE'S *Natural History of Selbourne*.

"The people of Ireland *have been* uniformly plundered
and oppressed."—JUNIUS.

"No other sheep *were* near, the lamb was all alone."
WORDSWORTH.

"She said: the pitying audience *melt* in tears."—POPE.

A collective noun also, if the idea of plurality
is prominent, may be used with a pronoun or a
possessive adjective of the plural number; as,

"Next these a youthful train *their* vows expressed."
POPE.

"A troop next came, who crowns and armour wore,
And proud defiance in *their* looks they bore."—POPE.

(4.) When two nouns come together, the one
denoting possession, or origin in relation to the
other, the former is put in the possessive case;
as, the *Queen's* sceptre; *Burke's* eloquence;
Macaulay's history; *Virtue's* reward.

"The *merchant's* toil, the *sage's* indolence,
The *monk's* humility, the *hero's* pride,
All, all alike, find reason on their side."—POPE.

"Then shall *man's* pride and dulness comprehend
His *actions'*, *passions'*, *being's*, use and end."—POPE.

(5.) When two or more nouns in the possessive
come together, the last only is inflected,
when they are co-partners; as, The tenant and
landlord's rights were both sacrificed; The king
and *queen's* marriage was approved of.

"I have toward heaven breathed a secret vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return."

Syntax.
Noun.

Merchant of Venice.

(6.) When two or more nouns come together, both referring to the same person or thing, they are said to be in apposition, and are placed in the same case; as, *Julian*, the *apostate*, was a Roman Emperor; The despatch was written by *Canning*, the *Foreign Secretary*.

"Michael Cassio,
Lieutenant to the warlike Moor, Othello,
Is come on shore."—*Othello*.

"How dost thou, *Benedick*, the married man."
Much Ado about Nothing.

"Shake off this drowsy sleep, death's counterfeit."
Macbeth.

"Among the hills
He gazed upon that mighty orb of song,
The divine *Milton*."—WORDSWORTH.

"I thought of *Chatterton*, the marvellous boy,
The sleepless soul that perished in his pride."
WORDSWORTH.

But when two nouns in the possessive case are in apposition, only one of them is inflected; as, This is *Milton* the poet's bust.

"It is *Othello's* pleasure, our noble and valiant general."—*Othello*.

(7.) When a noun and pronoun come together, both referring to the same person or thing, the noun is in apposition with the pronoun, and in the same case; as, *It* is *I*, your king; They punished *him*, the cause of all

Syntax.
Noun.

our troubles; Ye men of Israel, hear *me*, your ruler.

"I, the *guardian* of this land,
Speak not now of toilsome duty."—WORDSWORTH.

"The *eye*—it cannot choose, but see."—WORDSWORTH.

"That all
The sentence from thy head removed may light
On *me*, sole *cause* to thee of all this woe.
Me, *me* only, just *object* of his ire."—MILTON.

(8.) When a noun expresses size, distance, or duration of time, it is put in the objective case, independently of the government of the verb; as, He stands six *foot* high, and weighs thirteen *stone*; The train ran fifty *miles* without stopping; Artisans work six *days* of the week; We have been shooting all *day*.

"Fluttering his pennons vain, plumb down he drops
Ten thousand *fathoms* deep."—MILTON.

"Four summer *weeks* I dwelt in sight of thee;
I saw thee every *day*; and all the while
Thy form was sleeping on a glassy sea."
WORDSWORTH.

"His other parts besides,
Prone on the flood, extended long and large,
Lay floating many a *rood*."—MILTON.

ADJECTIVE.

Adjective.

(1.) Adjectives, and participles used as adjectives without any qualifying words, are placed before the noun to which they refer; as, Milton was a *great* and *good* man; God save our *gracious* Queen.

"Come, *gentle* Spring! *ethereal* mildness, come."
THOMSON.

"From *loveless* youth to *unrespected* age."—POPE.

Syntax.
Adjective.

"For *fearless* virtue bringeth *boundless* gain."
WORDSWORTH.

"Here *waving* groves a *chequered* scene display."
POPE.

Except when they form the predicate of a sentence by themselves, where they come after the verb; as, Milton was *poor*, *blind*, and *aged*, when he wrote "Paradise Regained."

"Waters on a starry night are *beautiful* and *fair*."
WORDSWORTH.

"My lips were *wet*, my throat was *cold*,
My garments all were *dank*."—COLERIDGE.

"Thy bones are *marrowless*, thy blood is *cold*."
Macbeth.

"The cock is *crowing*, the stream is *flowing*,
Small clouds are *sailing*, blue sky *prevailing*."
WORDSWORTH.

Except, also, in some phrases of French origin; as, *Princess Royal*; *heir-apparent*; *fee-simple*.

(2.) Adjectives, used with qualifying words, are placed after the noun to which they refer; as, A man *forgetful of injuries*, but *grateful for benefits*; A king, *truly and unaffectedly pious*.

"Some of the serpent kind,
Wondrous in length and corpulence, involved
Their snaky folds and added wings."—MILTON.

"For sylphs, yet mindful of their ancient race,
Are, as when women, *wondrous fond of place*."
POPE.

(3.) The comparative degree should be used when only two objects or classes are compared,

Syntax.
Relative
pronoun.

antecedents in gender, number, and person; as,
I am the author *who* wrote that poem; Thou
who knowest the inmost secrets of my heart;
It is I *who* said so; It is they *who* are in fault.

“Old lord, I cannot blame thee,
Who am myself attacked with weariness.”—*Tempest*.

“Hast thou, *which art* but air, a touch, a feeling
Of their afflictions.”—*Tempest*.

“To me the meanest flower *that* blows can give
Thoughts that do often lie too deep for tears.”
WORDSWORTH.

“Is there a lord *that* knows a cheerful noon,
Without a fiddler, flatterer, or buffoon?”—POPE.

A possessive adjective is sometimes the antecedent of the relative; as,

“*His* praise is lost *who* stays till all commend.”
POPE.

(3.) If the antecedent of the relative is a collective noun, the relative may have a verb in the singular or plural number, according as the idea of unity or plurality predominates; as,—

“I am one of that sickly *tribe* *who are* commonly known as Valetudinarians.”—ADDISON.

(4.) If the antecedent is a clause, the relative is in the neuter gender and singular number; as, *He* sets sail, *which is* far from safe.

(5.) The case of the relative is determined by its relation to its own sentence. If no noun or pronoun comes between the relative and the verb, the relative is in the nominative case; as, I don't know *who* did it. If a noun or pronoun intervenes, the relative will be either in the

possessive or objective case; as, Landseer is the painter, *whose* pictures you admired so much; I don't know *whom* she is married to.

"Behold the wretch *who* slugs his life away,
 Soon swallowed in Disease's sad abyss;
 While he *whom* Toil has braced, or manly play,
 Has light as air each limb, each thought as clear as day."
 THOMSON.

"Praised be the art *whose* subtle power could stay
 Yon cloud, and fixed it in that glorious shape;
 Which stopped that band of travellers on their way."
 WORDSWORTH.

(6.) The same rules apply to Interrogative pronouns; as, *Who* told you so? *Whom* do you expect? *Whose* hat is this?

"*Who* is the happy warrior? *Who* is he
Whom every man in arms should wish to be?"
 WORDSWORTH.

"*Whose* image and superscription is this?"
English Bible.

VERBS.

(1.) A Verb agrees with its subject in number and person; as, *I am* tired; *Thou art* the man; The *box is* empty; The *birds have* flown; *We are* brethren.

"*I am* that merry wanderer of the night."
Midsummer Night's Dream.

"The *sun is* bright; the *fields are* gay."—WORDSWORTH.

"And *thou art* long, and lank, and brown,
 As *is* the ribbed *sea-sand*."—COLERIDGE.

"*Thou dost* preserve the stars from wrong;
 And the most ancient *heavens*, through Thee, *are* fresh
 and strong."—WORDSWORTH.

Syntax.
Verbs.

(2.) The latter of two verbs is placed in the infinitive mood, with or without the preposition *to*; as, I *wish to speak*; They *dare not do so*.

The following verbs take an infinitive mood after them without the preposition *to*:—

Make.	"Thy groans <i>Did make</i> wolves howl."— <i>Tempest</i> .
Let.	"Sometimes <i>let</i> gorgeous tragedy In sceptred pall <i>come sweeping by</i> ."—MILTON.
Must.	"You <i>must have</i> patience, madam."— <i>Macbeth</i> .
Dare.	"I <i>dare do</i> all that may become a man."— <i>Macbeth</i> .
Hear.	"I <i>heard</i> the owl <i>scream</i> , and the crickets <i>cry</i> ." <i>Macbeth</i> .
Bid.	"And Peter answered him and said, Lord, if it be thou, <i>bid me come</i> unto thee on the water."— <i>Matt.</i> xiv. 28.
See.	"I <i>saw him beat</i> the surges under him, and <i>ride</i> upon their backs."— <i>Tempest</i> .
Feel.	"I <i>feel</i> the winds that from you blow, a momentary bliss <i>bestow</i> ."—GRAY.
Need.	"But Jesus said unto them, They <i>need not depart</i> ; give ye them to eat."— <i>Matt.</i> xiv. 16. "You <i>need not be afraid</i> ."— <i>Common Par lance</i> .
Durst.	"Concluding all were desperate sots and fools, Who <i>durst depart</i> from Aristotle's rules."—POPE.

The infinitive mood is also used after nouns and adjectives; as, He is *able to work*; All of us have *power to do good*.

"You purchase pain with all that joy can give,
And die of nothing, but a *rage to live*."—POPE.

"To do aught good never will be our *task*,
But ever to do ill our sole *delight*."—MILTON.

"Still pleased to teach, and yet not *proud to know*."
POPE.

(3.) Transitive verbs take a noun or pronoun ^{Syntax.} after them in the objective case; as, *Patience Verbs.*
breeds patience; *We met him yesterday*.

"Behold the child, by Nature's kindly law,
Pleased with a rattle, tickled with a straw."—POPE.

"I know the man that must hear me;
To him my tale I teach."—COLERIDGE.

(4.) Some transitive verbs, such as those of giving, lending, teaching, asking, etc., take two objects after them; as, *My father gave me permission*; *Lend him your book*; *Chiron taught Achilles music*; *Brown asked us a question*.

"Give me another horse!"—Richard III.

"To give him annual tribute, do him homage."
Tempest.

"You taught me language; and my profit on't
Is, I know how to curse."—Tempest.

"My surveyor is false; the o'er great cardinal
Hath showed him gold."—Henry VIII.

"And oftentimes, to win us to our harm,
The instruments of darkness tell us truths."
Macbeth.

"Bring me no more reports; let them fly all."
Macbeth.

(5.) Intransitive verbs sometimes take an objective case after them of a noun derived from the same root as themselves; as, *Let me die the death* of the righteous; *I have dreamed a dream*; *He lived a happy life*.

"A being breathing thoughtful breath."—WORDSWORTH.

"You breathe these dead news in as dead an ear."
King John.

Syntax.
Verbs.

"Groves, whose rich trees *wept* odorous gums and balm."—MILTON.

"Thou hast *harped* my fear aright" (quasi cognate object).—*Macbeth*.

"From them I *go*
This uncouth errand sole."—MILTON.

"He ceased; for both seemed highly pleased, and Death *Grinned* horrible a ghastly smile."—MILTON.

This is sometimes called the "cognate accusative."

(6.) Some transitive verbs which take two objects after them in the active voice, retain one of the objects in the passive; as, I was taught *music* by a German; We were asked an awkward *question* yesterday.

Some verbs are used both transitively and intransitively; as,—

"The dropsy *drown* this fool!"—*Tempest*.

"Come, be a man! *Drown thyself? drown cats and blind puppies*."—*Othello*.

"I prophesied if a gallows were on land
This fellow could not *drown*."—*Tempest*.

"Most excellent accomplished lady, the heavens *rain odours* on you!"—*Twelfth Night*.

"For the rain it *raineth* every day."—*Twelfth Night*.

"Where *heaves* the turf in many a mouldering heap."
GRAY.

"Thence issued such a blast, and hollow roar,
As threatened from the hinge to *heave the door*."
DRYDEN.

"Along the surface of the spacious plain,
Advance in order the redoubted bands,
And there receive green chaplets from the hands
Of a fair female train."—WORDSWORTH.

"One laced the helm, another held the lance;
A third the shining buckler did advance."—DREYDEN. Syntax.
Verbs.

Nouns and pronouns are sometimes used as verbs; as,—

"Being now awake, I'll *queen* it no inch farther,
But milk my ewes, and weep."—*A Winter's Tale*.

"If thou *thou'st* him some thrice, it shall not be
amiss."—*Twelfth Night*.

"Destiny,
That hath to *instrument* this lower world,
And what is in 't."—*Tempest*.

(7.) The verb substantive *to be*, the intransitive verbs, *to look*, *to seem*, *to appear*, *to become*, *to grow*, and passive verbs of naming, take the same case after them as before them; as, *Patience is a virtue*; *He looks a gentleman*; *He seems a fool*; *Napoleon became Emperor*; *You are growing quite a philosopher*; *They are called democrats*.

"What seemed his head,
The likeness of a kingly crown had on."—MILTON.

"Virtue alone is *happiness* below."—POPE.

"Calisto there stood manifest of shame,
And, turned a bear, the northern star became."
DREYDEN.

"He looked a lion with a gloomy stare,
And o'er his eyebrows hung his matted hair."
DREYDEN.

(8.) When pronouns of different persons form the subject of the verbs, and are connected by *and*, the verb agrees in person with the first person in preference to the second, and with

Syntax.
Verbs.

the second in preference to the third ; as, *I and he (we) were there* ; *You and he (you) were there*. But if they are connected by *or* or *nor*, the verb agrees with the latter ; as, *Neither he nor I am right* ; *Neither you nor he is right*.

"On the moss-grown wall
My ancient friend and I together took
Our seats."—WORDSWORTH.

"Nor he, nor you, were guilty of the strife."

DRYDEN.

(9.) If one verb depends on another, a proper sequence of tenses must be observed ; the present is followed by the present, the past by the past ; as, *I think he will succeed* ; *I thought he would not succeed*.

ADVERBS.

Adverbs.

(1.) Adverbs are placed before the adjectives they qualify, and either before or after verbs ; as, *A very eloquent orator* ; *Gladstone speaks well* ; *He was very much pleased*.

(2.) The Interrogative and Relative adverbs, and the Negative adverb, *never*, always precede the verb ; as, *Where are you* ? *I found it where I expected* ; *I never saw anything like it before*.

"Why mention other thoughts unmeet ?"

WORDSWORTH.

"Mother, oh ! where is that radiant land ?"

MRS. HEMANS.

"Now cross where I shall cross ; come on."

WORDSWORTH.

"Britons never will be slaves."—THOMSON.

"The night is long that *never finds* the day."
Macbeth.

Syntax.

PREPOSITIONS.

Prepositions take a noun or pronoun after them in the objective case; as, The wisdom of *Solomon* is renowned; He leaned against a tree; We walked up the hill.

Prepositions.

"Wisdom comes with lack of food."—COLERIDGE.

"I travelled among unknown men,
 In lands beyond the sea."—WORDSWORTH.

"From mead to mead with gentle wing to stray."
 THOMSON.

CONJUNCTIONS.

Conjunctions expressing contingency and futurity take a verb after them in the subjunctive mood: all the others require the indicative; as, *If I were* a king, I would do so; You will not be satisfied unless it happen as you wish; Because the sides are equal, therefore the angles are equal; The heir apparent is the person who, if he survive his ancestor, must certainly be his heir.

Conjunctions.

"If music be the food of love, play on."
Twelfth Night.

"And tell them, there thy fixèd foot shall grow,
 Till thou have audience."—*Twelfth Night.*

"Be innocent of the knowledge, dearest chuck,
 Till thou applaud the deed."—*Macbeth.*

"Upon the corner of the moon
 There hangs a vaporous drop profound;
 I'll catch it ere it come to ground."—*Macbeth.*

Syntax.
Conjunctions.

"The flighty purpose never is o'ertook,
Unless the deed go with it."—*Macbeth*.

"This deed I'll do *before* this purpose cool."
Macbeth.

"What *though* no sacred earth *allow* thee room,
Nor hallowed dirge *be* muttered o'er thy tomb."
POPE.

"How vain are all these glories, all our pains,
Unless good sense *preserve* what beauty gains!"
POPE.

"Oh stretch thy reign, fair Peace, from shore to shore,
Till conquest *cease*, and slavery *be* no more."
POPE.

Optative.

The Subjunctive mood is sometimes used as an optative, and without conjunctions:—

"Deny me this,
And an eternal curse *fall* on you."—*Macbeth*.

"Infected *be* the air whereon they ride."—*Macbeth*.

"Accursèd *be* the tongue that tells me so;
And *be* these juggling fiends no more believed."
Macbeth.

"*Were* I king,
I should cut off the nobles from their lands."
Macbeth.

"What wouldst thou do, good my squire, that rid'st
beside my rein,
Wert thou Glencallan's Earl to-day, and I *were*
Roland Cheyne."—*Ballad*.

INTERJECTIONS.

Interjections.

The noun or pronoun which follows the interjection *O*, is called the nominative of address; as, *O ye woods*, wave your branches apace; *O death!* where is thy victory?

"*O ye* loud waves! and *O ye* forests high!
And *O ye* clouds that far above me soar!"
COLERIDGE.

"*Father and God! Oh! spare us yet awhile.*"

COLERIDGE.

Syntax.
Interjec-
tions.

All other interjections have neither government nor agreement with any word in the sentence in which they stand, and they are placed indifferently in any part of the sentence.

ABSOLUTE PHRASES.

(1.) If there is a noun or pronoun, followed by a participle or adjective, with or without qualifying words, but totally unconnected with the grammatical construction of the sentence in which it stands, the clause is said to be in the Nominative Absolute; as, *Darkness coming on*, they ceased from pursuit; *He being dead*, all my hopes were blasted.

Absolute
phrases.

"Then let me sink beneath proud Arcite's arms,
And, *I once dead*, let him possess her charms."

DRYDEN.

"God from Mount Sinai, whose grey top
Shall tremble, *He descending*, will Himself,
In thunder, lightning, and loud tempest's sound,
Ordain their laws."—MILTON.

"*Nature well known*, no prodigies remain."—POPE.

"Order is heaven's first law; and, *this confessed*,
Some are and must be greater than the rest."—POPE.

"Such pleasure she reserved,
Adam relating, she sole auditress."—MILTON.

"*Those being all my study*,
The government I cast upon my brother."—*Tempest*.

"Here lay Duncan,
His silver skin laced with his golden blood."

Macbeth.

(2.) A verb in the imperative or infinitive

Syntax.
Absolute
phrases.

mood, or a participle followed by other words, but quite independent of the grammatical structure of the rest of the sentence, is called the Imperative, Infinitive, or Participle Absolute; as, *There were a good many present, say four hundred; You are very near the mark, judging roughly; To say nothing of writing, he can't even read.*

“And, to conclude,
The victory fell on us.”—*Macbeth*.

“He was a man, *take him for all in all*,
I shall not look upon his like again.”—*Hamlet*.

COMPOUND EXPRESSIONS.

Compound
expressions:

Such expressions as, *The queen of England's navy, The professor of Greek's lectures, etc.*, are to be considered as compound terms, and therefore are inflected at the end only.

PART VI.

FIGURES OF SPEECH.

A figure of speech is an intentional deviation from the laws of grammar. The figures of speech are divided into three classes :

- (1.) Figures of Etymology ;
- (2.) Figures of Syntax ;
- (3.) Figures of Rhetoric.

A *Figure of Etymology* is an intentional deviation from the laws of the construction of words.

A *Figure of Syntax* is an intentional deviation from the laws of the construction of sentences.

A *Figure of Rhetoric* is an intentional deviation from the ordinary application of words.

FIGURES OF ETYMOLOGY.

Aphaerësis (a taking away, Gr.) is the omission of some letter or letters at the beginning of a word ; as, 'gan for began ; 'gainst for against. Figures of etymology.
Aphaerësis.

Apocope (a cutting off, Gr.) is the omission of some letter or letters at the end of a word ; as, *tho'* for *though* ; *th'* for *the*. Apocope.

Diaeresis (a taking apart, Gr.) is the separation of two vowels in a word, which would Diaeresis.

- Figures of etymology.** otherwise be pronounced as a diphthong. It is marked thus (..); as, *aërial*, not *ærial*.
- Prosthesis.** *Prosthesis* (a placing to, Gr.) is the prefixing of an additional syllable to a word ; as, *adown* for *down* ; *yclad* for *clad*.
- Synæresis.** *Synæresis* (a taking together, Gr.) is the taking of two syllables together, and pronouncing them as one ; as, *loved* for *lovèd*, *appeared* for *appearèd*.
- Syncope.** *Syncope* (a cutting away, Gr.) is the omission of a consonant or vowel in a word. It is generally marked with an apostrophe (') ; as, *lik'st* for *likest* ; *e'en* for *even*.
- Tmesis.** *Tmesis* (a cutting, Gr.) is the separation of the parts of a compound word ; as, *to us ward* for *toward us*.

FIGURES OF SYNTAX.

- Figures of syntax.** *Anacoluthon* (not following, Gr.) is a confusion of two different constructions in the same sentence.

"You are three men of sin, *whom* destiny
(That hath to instrument this lower world,
And what is in 't) the never-surfeited sea
Hath caused to belch up *you*."—*Tempest*.

"Do that good mischief, which may *make* this *island*
Thine own for ever, and I, thy Caliban,
For aye thy foot-licker."—*Tempest*.

"But lend it [money] rather to thine enemy ;
Who, if he break, *thou* mayst with better face
Exact the penalties."—*Merchant of Venice*.

- Ellipsis.** : *Ellipsis* (an omission, Gr.) is the omission of some word or words which are necessary to

complete the grammatical structure of a sentence, but which are not necessary to convey the meaning; as, Figures of syntax. Ellipsis.

"'Tis not a lip or eye, we beauty call,
But the joint force and full result of all."—POPE. Of the relative.

"Once school divines this zealous isle o'erspread;
Who knew most sentences was deepest read."—POPE. Of the antecedent.

"The poor, the rich, the valiant, and the sage,
And boasting youth, and narrative old age."—POPE. Of the noun.

"Gone to be married! gone to swear a peace!
False blood to false blood joined! gone to be friends!"
Of the nominative and auxiliary verb.
King John.

"Both have sinned, but thou
Against God only, I against God and thee."—MILTON. Of principal verb.

Enallagé (exchange, Gr.) is the use of one part of speech for another. Enallage.

"Dark with excessive *bright* thy skirts appear."
MILTON.

"So much of death her thoughts
Had entertained, as dyed her cheeks with *pale*."
MILTON.

Idiom (a peculiarity, Gr.) is a form of speech peculiar to any country, and not common to all languages. Idiom.

Idioms are those phrases which cannot be translated, word for word, into any other language. They must be rendered by some phrase of corresponding meaning, but not of similar words. For instance, the English idiomatic expression, *You are right*, cannot be rendered word for word into good French or Latin. In French it would become *Vous y avez raison*; in Latin, *Recte facitis*, or *dicitis*.

Figures of
syntax.
Idiom.

The idiom of the English language, however, is sometimes violated by the introduction of some French, Latin, or Greek phrases and constructions. These violations are called *Gallisms*, *Latinisms*, or *Grecisms*, according to their origin.

Of all the classical English writers, Milton is the most conspicuous for the introduction of foreign idioms, chiefly Greek in his case, or Latin.

The following are examples of this figure of speech :—

Grecism.

“ For not to have been dipt in Lethe's lake
Could save the son of Thetis *from to die*.”—CHAUCER.

Here *from to die* is word for word from the Greek *ek tou thanein*. The English idiom would express it *from dying* or *death*.

“ *Adam the goodliest man of men since born*
His sons, the fairest of her daughters Eve.”
MILTON.

These lines would literally imply that Adam was one of his own sons, and Eve one of her own daughters; else how could he or she be the best of them.

But in Greek the superlative is often used where we should use the comparative; thus, Thucydides calls the Peloponnesian war the *most worthy* of record of all the *wars* that had *previously taken place*. Homer calls Achilles the *most short-lived* of all *others*. And it was this idiom that Milton had in his mind when he wrote the above lines.

"Nor did they *not* perceive the evil plight
In which they were."—MILTON.

Figures of
syntax.
Latinism.

The double negative being a Latin idiom.

"Or *hear'st* thou rather *pure ethereal stream*,
Whose fountain *who* can tell?"—MILTON.

This is an imitation of Ovid's *Seu Matutine pater, seu Jane libentius audis?* and Dido's *Quæ quibus anteferam* in her enumeration of Æneas's acts of treachery to her.

In idiomatic English the lines would be "Or dost thou choose rather to be called pure ethereal stream, the fountains of which no one can tell."

[Ulysses] "Who far and wide
A wanderer, *after Ilium overthrown*,
Discovered various cities."—COWPER.

Here *after Ilium overthrown* is a verbal translation of *post Ilium eversum*. *After the overthrow of Ilium*, would be the English idiom.

The following lines contain an example of either a Latinism or a Gallicism; the English idiom would require the insertion of *how*, as the verb *to know* is never followed by a simple infinitive without it:—

"Who would not sing for Lycidas? *He knew*
Himself *to sing*, and build the lofty rhyme."
MILTON.

Inversion is a change from the usual order in which words are placed in a sentence. It was much more common among the earlier poets than the later ones.

Figures of
syntax.
Inversion.

"*The sick and weak the healing plant shall aid,
From storms a shelter, and from heat a shade.*"

POPE.

"*And in thy fane, the dusty spoils among,
High on a burnished roof, my banner shall be hung.*"

DRYDEN.

"*Long love to her has borne the faithful knight,
And well deserved, had fortune done him right.*"

DRYDEN.

Pleonasm.

Pleonasm (an excess, Gr.) is the introduction of superfluous words in a sentence.

"This was the *most* unkindest out of all."

Julius Cæsar.

"For the rain *it* raineth every day."—*Twelfth Night.*

"*From hence a passage broad,
Smooth, easy, inoffensive, down to hell.*"—MILTON.

Tautology.

Tautology (a saying of the same thing, Gr.) consists in the needless repetition of words of the same meaning in a sentence.

"*Excess of too much liberty produces tyranny.*"

"*His omnipresence fills*

Land, sea, and air, and every kind that lives."

MILTON.

FIGURES OF RHETORIC.

Figures of
rhetoric.
Allegory.

Allegory (a saying of another thing, Gr.) is a continued succession of metaphors, describing the thoughts and actions of human beings, under the guise of an account of birds or beasts, or describing one set of thoughts and actions by an account of some different occupation. All fables and parables are examples of allegory.

Alliteration.

Alliteration consists in joining together

several words with the same initial letter in a sentence. Figures of rhetoric.
Alliteration.

"By apt alliteration's artful aid."—POPE.

"When this the watchful wicked wizard saw."

THOMSON.

Antithesis (a placing in opposition, Gr.) is *Antithesis*. the contrast of actions or qualities of the same or different objects by placing words expressive of them in juxtaposition.

"But, oh! what damned minutes tells he o'er,
Who dotes, yet doubts; suspects, yet strongly loves."
Othello.

"Have you not a moist eye? a dry hand? a yellow cheek? a white beard? a decreasing leg? an increasing belly? Is not your chin double? your wit single?"
Henry IV.

Apostrophè (a turning away, Gr.) is the *Apostrophe*. breaking off from the regular course of the narrative to address some person or object; as,

"The world recedes; it disappears!
Heaven opens on my eyes! my ears
With sounds seraphic ring.
Lend, lend your wings! I mount! I fly!
O Grave! where is thy victory?
O Death! where is thy sting?"—POPE.

Archaism (*archaios*=ancient, Gr.) consists in *Archaism*. the use of antiquated words and phrases; as, By my troth, By our La'kin, In good sooth.

Catachresis (a misapplication, Gr.) is the *Catachresis*. confusion of language either in the composition of words or in the use of metaphors; as,

The river has *overflowed* its banks;
that is, *overflowed*, *flown* being the past participle

Figures of
rhetoric.

of the verb *to fly*, not of the verb *to flow*.
Catachresis. Catachresis in the composition of words is properly a figure of etymology.

As a figure of rhetoric, it consists in the confusion of metaphors.

"This journal [*The Morning Post*] was, at the period in question, remarkable for the use of a figure called by the rhetoricians catachresis. The Bard of Avon may be quoted in justification of its adoption, when he writes of taking up *arms* against a *sea*, and seeking a *bubble* in the mouth of a *cannon*. The *Morning Post*, in the year 1812, congratulated its readers upon having stripped off Cobbett's *mask*, and discovered his cloven *foot*: adding, that it was high time to give the hydra-head of faction a rap on the *knuckles*!"—*Rejected Addresses*.

The passages of Shakspeare alluded to above are the following:—

"Or take up *arms* against a *sea* of troubles,
And by opposing end them."—*Hamlet*.

[The soldier] "Seeking the *bubble* reputation
Even in the *cannon's* mouth."—*As You Like It*.

Climax.

Climax (a ladder, Gr.) is the gradual rise or fall of ideas in importance or interest.

"The *bridegroom* may forget the *bride*
Was made his wedded wife yestre'en;
The *monarch* may forget the *crown*
That on his head an hour hath been;
The *mithr* may forget the *babe*,
That smiles sae sweetly on her knee:
But I'll remember thee, *Glencairn*,
And a' that thou hast done for me!"—BURNS.

Hyperbole.

Hyperbolè (a throwing beyond, Gr.) is extravagant exaggeration in the use of language.

"The *sky* shrunk upward with unusual dread,
And trembling *Tiber* dived beneath his bed."

"The poop was beaten gold;
Purple the sails, and so perfum'd that
The winds were love-sick with them."

Figures of
rhetoric.
Hyperbole.

"Age cannot wither her, nor custom stale
Her infinite variety."—*Antony & Cleopatra*.

Irony (dissimulation, Gr.). When a speaker *Irony*.
intentionally expresses his thoughts in words
which, if taken literally, would convey the very
opposite meaning to that in which he intends
them to be understood, he speaks ironically.

Q. Elinor. "Come to thy grandam, child."

(To Prince Arthur.)

Constance. "Do, child; go to it' grandam, child;
Give grandam kingdom, and it' grandam will
Give it a plum, a cherry, and a fig:
There's a good grandam."—*King John*.

Antony. "And Brutus is an honourable man:—
So are they all, all honourable men."

Julius Cæsar.

Metaphor (a transferring, Gr.) is the trans- *Metaphor*.
ferring of a word from its original signification,
and the application of it to some other object
to which the mind conceives it to have some
analogy.

"O, the cry did knock
Against my very heart."—*Tempest*.

"So dry he was for sway."—*Tempest*.

"The tackle of my heart is cracked and burnt;
And all the shrouds, wherewith my life should sail,
Are turned to one thread, one little hair."

King John.

"A landscape richer than the happiest skill
Of pencil ever clothed with light and shade."

WORDSWORTH.

[*Adam*.] "And in a troubled sea of passion tossed,
Thus to disburden sought with sad complaint."

MILTON.

Figures of rhetoric.

Metonymy.

Metonymy (a change of name, Greek) consists in the use of one name for another kindred to it, as that of cause for effect, abstract for concrete, author for works, etc. ; as, The *kettle* boils, *i.e.*, the *water* in the kettle.

Princedom for prince.

" I will disease me, and myself present
As I was sometime *Milan* " [*i.e.* Duke of].
Tempest.

" Was *Milan* thrust from Milan, that his issue
Should become kings of Naples ?"—*Tempest.*

Abstract for concrete.

" I met her *deity* [*Venus*]
Cutting the clouds towards Paphos."—*Tempest.*

" Hear, all ye angels, progeny of light,
Thrones, dominations, princedoms, virtues, powers."
MILTON.

Authors for works.

" Among the hills
He gazed upon that mighty orb of song,
The divine *Milton*."—WORDSWORTH.

Oxymoron.

Oxymoron (pointedly foolishly, Greek) is an intentional conjunction of words that seem to contradict one another ; in short, a paradox.

" O these *déliberate* fools ! when they do choose
They have the *wisdom* by their *wit* to lose."
Merchant of Venice.

[*Eve.*] " With *lowliness majestic* from her seat,
And grace that won who saw to wish her stay,
Rose and went forth among her fruits and flowers."
MILTON.

" I followed her ; she what was honour knew,
And with *obsequious majesty* approved
My pleaded reason."—MILTON.

" His *honour* rooted in *dishonour* stood,
And *faith unfaithful* kept him *falsely true*."
TENNYSON'S *Elaine.*

Personification consists in attributing life and action to inanimate things or abstract qualities. It is a sort of literary galvanism.

Figures of rhetoric.
Personification.

"Full many a glorious morning have I seen
Flatter the mountain-tops with sovereign eye."

SHAKESPEARE'S *Sonnets*.

"Whilst *Apoplexy* crammed *Intemperance* knocks
Down to the ground at once, as butcher felleth ox."

THOMSON.

"Our castle's strength
Will laugh a siege to scorn."—*Macbeth*.

"For, to this lake, by night and day,
The great sea water finds its way
Through long, long windings of the hills,
And drinks up all the pretty rills,
And rivers large and strong;
Thence hurries back the road it came—
Returns on errand still the same.
This did it when the earth was new,
And this for evermore will do,
As long as earth shall last."—WORDSWORTH.

Plagiarism (*plagiarius* = a kidnapper of free men, who sold them for slaves, Lat.) is a literary theft; that is, a theft of another man's thoughts, and an attempt to pass them off as one's own.

Simile (*similis* = like, Lat.) is a comparison between two objects expressed in a formal manner, and introduced by the words *like* or *as*.

Simile.

"But true expression, like th' unchanging sun,
Clears and improves whate'er it shines upon."

POPE.

"And as a faggot sparkles on the hearth,
Not less if unattended and alone,
Than when both old and young sit gathered round,

Figures of
rhetoric.
Simile.

*And take delight in its activity,
Even so this happy creature of herself
Is all sufficient : solitude to her
Is blithe society, who fills the air
With gladness and involuntary songs,
Light are her sallies as the tripping fawn's,
Forth-startled from the fern where she lay couched;
Unthought of, unexpected as the stir
Of the soft breeze ruffling the meadow flowers ;
Or from before it chasing wantonly
The many-coloured images impressed
Upon the bosom of a placid lake."*

WORDSWORTH (*Characteristics of a Child*
three years old).

Vision.

Vision ("of the mind's eye") is a figure of speech whereby a writer represents the objects of his imagination as actually before his eyes, and present to his senses.

"Lochiel ! Lochiel ! beware of the day,
When the Lowlands shall meet thee in battle array !
For the field of the dead rushes red on my sight,
And thy clans on Culloden are scattered in fight."

CAMPBELL.

"Fire answers fire ; and through their paly flames
Each battle sees the other's umbered face.
Steed threatens steed, in high and boastful neighs,
Piercing the night's dull ear."—*Henry V.*

PART VII.

PROSODY.

Prosody treats of the accentuation and arrangement of words in verse, and their division into metrical feet ; and, secondly, of the laws of Punctuation.

Metre (a measure, Greek) consists in the regular recurrence of syllables similarly accented in a verse.

Rhyme (swing of a body in motion, Greek) consists in the recurrence of syllables similarly sounded at the end of a verse.

Rhythm (measured motion, Greek) is a loose kind of metre, found chiefly in the early versifiers.

Note.—For the rules of accentuation of English words, and the measure of syllables, see Part I, under Orthoepey.

As a general rule, both subject and predicate have each an accent in verse, even though they should both be monosyllables.

The measure of a metrical foot depends on the number of syllables which it comprehends, and the position of the accent.

Accented syllables are considered long, and unaccented syllables short in scanning.

The following are the feet of which English verses are mainly composed :—

Prosody.
Iambus.

An *Iambus* (— —) consists of one unaccented and one accented syllable; as *be'gone*, *car'ess*, *pol'ite*.

Trochee.

A *Trochee* (— —) consists of one accented and one unaccented syllable; as, *ta'ble*, *mountain*, *thunder*. From *trochaïos* = running, Greek, because it was used in quick, lively verses.

Spondee.

A *Spondee* (— —) consists of two accented syllables; as, *straight'way*, *well-head*, *down'right*. From *spondai* = a solemn treaty, Greek, because it was used in solemn melodies.

Dactyl.

A *Dactyl* (— — —) consists of one accented, and two unaccented syllables; as *mer'ri'ly*, *sol'i-tude*, *ter'ri'fy*. From *dactylus* = a finger, Greek, because the fingers have each one long joint and two short ones.

Anapæst.

An *Anapæst* (— — —) consists of two unaccented and one accented syllable; as, *grenadi'ér*, *magazi'ne*, *acquiesce*. From *anapæstus* = reversed, Greek, because an anapæst is a dactyl reversed.

It is by no means necessary, in fact it is contrary to the general practice, that each of the above feet should be made up by the syllables of a single word, as in the examples given. They may each consist of one, two, or three words, or even of half a word, as will easily be seen from the examples below.

Nor is it necessary that each line should be entirely composed of feet of the same kind; but according to the predominance of one or other of the above feet, the verse is called Iambic, Trochaic, Spondaic, Dactylic, or Anapæstic.

Sometimes a syllable may be wanting, or redundant to the just number of feet in a line, the verse is then said to be *catalectic* (i.e., deficient), or *redundant*.

Iambics. This verse may consist of lines with two, three, four, five, six, or even seven Iambic feet in each.

| " With ráv | ish'd éars |	Of two feet.
| The món | arch héars, |	
Assumes the God,	
Affects to nod,	
| And séems | to shake | the sphéres." |	Of three.
DRYDEN.	

| " The cóck | is crows | ing,	Of two and
| The stream | is flow | ing ;	a syllable
The small birds twitter,	over.
The lake doth glitter."—WORDSWORTH.	

| " And nów | I see, | with éye | seréne, |	Of four.
| The vér | y pulse | of the | machine ; |	
A being breathing thoughtful breath,	
A traveller betwixt life and death ;	
The reason firm, the temperate will,	
Endurance, foresight, strength, and skill ;	

Prosody.
Iambics
Of four feet.

A perfect woman, nobly planned,
To warn, to comfort, and command;
And yet a spirit still, and bright
With something of an angel light."

WORDSWORTH.

Sometimes the odd lines consist of four iambic feet, while every second line is catalectic.

| " The sún | abóve | the móun | tain's head, |
| A frésh | 'ning lús | tre mé | low
Through all the long green fields has spread,
His first sweet evening yellow."

WORDSWORTH.

Of four and
three feet
alternately.

Sometimes the stanzas are composed of four and three feet in alternate lines :—

| " It ceased ; | yet still | the saíls | made ón |
| A pleás | ant nóise | till noon ; |
A noise like of a hidden brook
In the leavy month of June,
That to the sleeping woods all night
Singeth a quiet tune."

COLERIDGE.

Of five feet. | "Part loóse | ly wíng | the reg | ion, párt | more wíse, |
| In com | mon, rang'd | in fig | úre, wedge | tháir way, |
Intelligent of seasons, and set forth
Their aëry caravan high over seas
Flying, and over lands, with mutual wing
Easing their flight ; so steers the prudent crane

Her annual voyage, borne on winds ; the air Prosody.
 Floats as they pass, fanned with unnumbered Iambics
 plumes."—MILTON. Of five feet.

Nearly all blank verse, and a great proportion of rhyming verses, are written in the above metre. Sometimes there is a redundant syllable in the above metre. :—

| " Be thy' | intents | wickéd | or char' | itab | le : |
 Thou com'st in such a questionable shape
 | That Í | will speak | to thee ; | I'll call | thee Há | let,
 King, father, royal Dane : O, answer me."

Hamlet.

The Spenserian stanza (so called because Spenser used it in his "Faery Queene,") consists of eight Iambic lines of five feet each, with an Alexandrine, that is, a line of six Iambic feet, at the end :—

| " O who' | can speak | the ví | 'rous joys | of health ! |
 | Unclogg'd | the bó | dy, un | confin'd | the mind ; |
 The morning rises gay with pleasing stealth,
 The temperate evening falls serene and kind.
 In health the wiser brutes true gladness find.
 See ! how the younglings frisk along the meads,
 As May comes up and wakes the balmy wind ;
 Rampant with life, their joy all joy exceeds ;
 | Yet what | but high- | strung health | this dan |
 cing pleas | aunce breeds."—THOMSON.

Prosody.
Iambics.

Pope criticizes the Spenserian stanza, as used by writers in his time, thus :—

“ Then at the last and only couplet fraught
With some unmeaning thing they call a thought,
A needless Alexandrine ends the song,
And like a wounded snake, drags its slow length along.”

Iambic lines
of six feet
each.

| “ The dew | was fall | ing fast, | the stars | began | to blink ;
| I heard | a voice ; | it said, | ‘ Drink, pret | ty creat | ure,
drink ! ’ |
And, looking o’er the hedge, before me I espied
A snow-white mountain lamb, with a maiden at its
side.”—WORDSWORTH.

Of seven
feet each.

| “ Or must | we be | constrained | to think | that these
| spectat | ors rude, |
Poor in estate, of manners base, men of the multi-
tude,
Have souls which never yet have risen, and there-
fore prostrate lie ?
No, no, this cannot be : men thirst for power and
majesty ! ”—WORDSWORTH.

This metre is seldom used as it stands above ;
each line is commonly divided into two lines, of
four and three feet respectively, and written
thus :—

| “ Or must | we be | constrain’d | to think |
| That these | spectat | ors rude, ” | etc.

Any of the above Iambic lines readily admits

the trochee, or dactyl, especially at the beginning, and the spondee in any place:—

Prosody.
Iambic lines
of seven
feet each.

| “ Now to the | ascent | of that | steep sav | age hill |
| Satan | had jour | neyed on, | pensive | and slow.” |

MILTON.

| “ Soothed with | the sound | the king | grew vain, |
| Fought all | his bat | tles o'er | again.” |

DRYDEN.

The examples already given will furnish other instances of this admixture of different feet in a line.

Trochaics.—This verse may consist of lines with two, three, or four trochees in each.

In the following example, the first two lines contain four trochees each: the next two lines contain two trochees each; and the last is composed of three trochees and a syllable over:—

| “ Bacchus' | blessings | are a | treasure, |
Drinking is a soldier's pleasure;
| Rich the | treasure, |
Sweet the pleasure;
| Sweet is | pleasure | after | pain.” | —DRYDEN.

The following lines are composed of three trochees and a syllable over:—

| “ Happy | day, and | mighty | hour, |
| When our | Shepherd | in his | power, |
Mailed and horsed, with lance and sword,

Prosody.

To his ancestors restored ;

Trochaics.

Like a reappearing star,

Like a glory from afar,

First shall head the flock of war."

WORDSWORTH.

The odd lines of the following piece are of four trochees each ; the even, of three trochees and a syllable over :—

| " Though the | torrents | from their | fountains, |
 | Roar down | many a | craggy | steep ; |
 Yet they find among the mountains
 Resting places calm and deep."

WORDSWORTH.

The trochaic verse admits the spondee occasionally :—

| " Though the | sea-horse | in the | ocean |
 Own no dear domestic cave ;
 Yet he slumbers without motion
 On the calm and silent wave."

WORDSWORTH.

Spondaic.

Spondaic.—This verse is seldom found alone. Spondaic lines are often inserted in the other measures to give slowness or solemnity to them, as in the following :—

" These equal syllables alone require,
 Tho' oft the ear the open vowels tire,
 While expletives their feeble aid do join,
 | And ten | low words | oft creep | in one | dull line." |

POPE.

| "When \bar{A} | \bar{jax} strives | some \bar{rock} 's | \bar{vast} \bar{weight} | to \bar{throw} , | Prosody.
Spondaic.

| The \bar{line} , | too, \bar{la} | \bar{bours} , and | the \bar{words} | \bar{move}
slow." | —POPE.

| "With \bar{how} | \bar{sad} \bar{steps} , | \bar{O} \bar{moon} , | \bar{thou} \bar{climb} 'st | the
sky." | —SIR PHILIP SYDNEY.

It is evident from the above, that to produce a spondaic line, as many monosyllables as possible should be used; since dissyllables and longer words, only carrying one accent each as a general rule, would not afford the close position of the accent that spondees require.

Dactyls.—This verse is seldom used. The *Dactyls*.
subjoined is a specimen of it:—

| "Talk \bar{not} of | \bar{genius} | $\bar{baffled}$; | \bar{Genius} , | \bar{master} of |
man; |
| \bar{Genius} | \bar{does} \bar{what} \bar{it} | \bar{must} , and | \bar{talent} | \bar{does}
 \bar{what} \bar{it} | \bar{can} ." | —O. MEREDITH.

The dactylic foot, however, is often used to give quickness and life to the iambic metre.

Anapæsts.—This verse usually consists of *Anapæsts*.
either two, three, or four anapæsts in each line:—

| "See the \bar{fur} | \bar{ies} \bar{arise} ; | Of two feet.
| See the \bar{snakes} | \bar{that} \bar{they} \bar{rear} , |
How they hiss in their hair,
| And the \bar{spark} | \bar{les} \bar{that} \bar{flash} | \bar{from} \bar{their} \bar{eyes} !" | Of three.
DRYDEN.

Prosody.

Anapaests of
three feet.

| " Ō ye woods, | spread your branch | es apace, |
 | To your deep | est recess | ses I fly; |
 I would hide with the beasts of the chase,
 I would vanish from every eye."

Of four.

| " At the cor | ner of Wood | Street when day | light
 appears, |
 | There's a thrush | that sings loud, | it has sung |
 there for years : |
 Poor Susan has passed by the spot, and has heard,
 In the silence of morning, the song of the bird."

WORDSWORTH.

This verse often admits a spondee or iambic,
 especially at the beginning ; as,

| " Green pas | tures she views | in the midst | of the
 dale, |
 | Down which | she so of | ten has tripped | with her
 pail, |
 | And a sim | ple small cot | tage, a nest | like a
 dove's, |
 | The one | only dwell | ling on earth | that she loves." |

WORDSWORTH.

Cæsura.

Cæsura (a cutting, Lat.) is the pause or rest
 of the voice in reading a verse.

The position of the *cæsura* varies with the
 different kinds of measures, but in general it is
 placed as near the middle of the line as possi-
 ble. Its position is marked thus, || ; as,

| " And now | I see || with eye | serene," | etc.	Prosody. Cæsure. After 2-feet.
| " Now the | hungry || lion | roars," | etc.	
| " A per | feet wo | man, || no | bly planned," | etc.	After 2½ feet.
| " King, fa | ther, Roy | al Dane: || O an | swer me." |	After 3 feet.

The position of the cæsure is variable with each line, within the above limits; and the grace and dignity of verses depend very much on a proper management of this pause. Its position is greatly varied in the following consecutive lines from "Paradise Lost:"—

" When straight behold the throne
Of Chaos, || and his dark pavilion spread
Wide o'er the wasteful deep; || with him enthroned
Sat sable-vested Night, || eldest of things,
The consort of his reign; || and by them stood
Orcus and Ades, || and the dreaded name
Of Demo-gorgon! || Rumour next, and Chance
And Tumult and Confusion || all embroiled,
And Discord || with a thousand various mouths."
Bk. ii.

The subjoined advice for versifiers is taken from POPE'S *Essay on Criticism* :—

" True ease in writing comes from art, not chance,
As those move easiest that have learned to dance.
'Tis not enough no harshness gives offence;
The sound must seem an echo of the sense.
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse, rough verse should like a torrent roar.
When Ajax strives some rock's vast weight to throw,
The line, too, labours, and the words move slow;
Not so when swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the
main.
Hear how Timotheus' varied lays surprise,
And bid alternate passions fall and rise;

Prosody.

While at each change the son of Libyan Jove
 Now burns with glory, and then melts with love ;
 Now his fierce eyes with sparkling fury glow,
 Now sighs steal out, and tears begin to flow :
 Persians and Greeks like turns of nature found,
 And the world's victor stooped, subdued by sound !
 The power of music all our hearts allow,
 And what Timotheus was is Dryden now."

PUNCTUATION.

Punctuation.

Punctuation (*punctum* a point, Lat.) treats of the division of words into sentences, or parts of sentences, by means of stops, in order to show the logical connection between them.

The stops used in English are the Comma, the Semicolon, the Colon, and the Full Stop.

Comma.

The *Comma* (that which is cut off, Greek) is the shortest stop, and is marked (,).

Semicolon.

The *Semicolon* (half a limb, Lat., Greek) is the next greater stop after the comma, and is marked (;).

Colon.

The *Colon* (a limb, Greek) is twice as great a pause as the semicolon, and is written (:).

Full Stop.

The *Full Stop*, or *Period* (a circuit, Greek), is the longest stop, and is written (.).

Interrogation, exclamation, and dash.

Besides these stops, the *Note of Interrogation*, written (?), is used at the end of a direct question; the *Note of Exclamation* (!), to point out surprise; and the *Dash* (—), to mark a sudden transition.

Rule I.

RULE I.—The subject, predicate, and simple adjuncts of a sentence are not separated from one another by any stop; as,

"The thought of our past years in me doth breed
 Perpetual benedictions."—WORDSWORTH.

"How many things by season seasoned are
To their right praise and true perfection!"
Merchant of Venice.

Punctua-
tion.

RULE II.—Two nouns, pronouns, verbs, ad- Rule II.
verbs, or adjectives, used without any qualify-
ing words, and connected by the copulative or
disjunctive conjunction, are not separated from
each other by any stop; as,

"*Lovers and madmen have such seething brains.*"
Midsummer Night's Dream.

"Jones! when from Calais southward you and I
Travelled on foot together."—WORDSWORTH.

"Some neither can for wits nor critics pass,
As heavy mules are neither horse nor ass."—POPE.

"To be direct and honest is not safe."—Othello.

"In every grove
A gay or pensive tenderness prevailed."
WORDSWORTH.

RULE III.—A short subordinate sentence, a Rule III.
phrase in the infinitive mood, a short partici-
pial, adjectival, or relative clause, immediately
following the words to which it refers, is not
separated from them by any stop; as,

"What harmonious pensive changes
Wait upon her as she ranges
Round and through this pile of state."
WORDSWORTH.

"To do aught good never will be our task,"
MILTON.

"The injustice done to an individual is sometimes of
service to the public."—JUNIUS.

"He is a soldier fit to stand by Cæsar
And give direction."—Othello.

Punctua-
tion.

"A perfect judge will read each work of wit
With the same spirit *that the author writ.*"

POPE.

Rule IV.

RULE IV.—Long subordinate sentences, long participial and adjectival phrases, long relative clauses, are pointed off by commas; as,

"'Tis dangerous, *when the baser nature comes
Between the pass and fell-incensed points
Of mighty opposites.*"—*Hamlet*.

"Some, *valuing those of their own side or mind,
Still make themselves the measure of mankind.*"

POPE.

"To an oak,
*Fresh in the strength and majesty of age,
One might be likened.*"—WORDSWORTH.

"And that inspiring hill, *which did divide
Into two ample horns his forehead wide,
Shines with poetic radiance as of old.*"

WORDSWORTH.

Rule V.

RULE V.—The nominative of address, the nominative and infinitive absolute, adverbs, conjunctions, or other words used elliptically, any phrases or dependent sentences placed out of their usual position in the main sentence, are pointed off by commas; as,

"Haste, *virgins*, haste! and you, *ye matrons* grave,
Go forth with rival youthfulness of mind."

WORDSWORTH.

"*Nature well known*, no prodigies remain."—POPE.

"And, *to conclude*,
The victory fell on us."—*Macbeth*.

"Of manners gentle, of affections mild,
In wit a man, simplicity a child."—POPE.

"The senseless plea of right by Providence
Was, *by a flattering priest*, invented since."

DRYDEN.

In short, however, moreover, nevertheless, ^{Punctuation.}
indeed, when used alone are enclosed in
commas.

RULE VI.—In elliptical co-ordinate sentences, Rule VI.
when several nouns have reference to one verb,
or when several verbs have reference to one
noun or pronoun, they are separated by com-
mas, whether connected by conjunctions or
not; as,

“ But not to me returns
Day, or the sweet *approach* of even or morn,
Or *sight* of vernal bloom, or summer's *rose*,
Or *flocks*, or *herds*, or human *face* divine.”
MILTON.

“ For *interest*, *envy*, *pride*, and *strife*, are banished
hence.”—THOMSON.

“ So *fails*, so *languishes*, *grows* dim, and *dies*,
All that the world is proud of.”—WORDSWORTH.

“ So might *I*, standing on this pleasant *lea*,
Have glimpses that would make me less forlorn,
Have sight of Proteus coming from the sea,
And *hear* old Triton blow his wreathèd horn.”
WORDSWORTH.

“ *I saw* an intermingled *pomp* of vale and hill,
Tower, *town*, and *city*, and suburban *grove*,
And stately *forest* where the wild deer rove.”
WORDSWORTH.

RULE VII.—Co-ordinate sentences, which are Rule VII.
perfectly independent of one another in gram-
matical structure, if connected by a pronoun or
conjunction, are separated by a semicolon; but,
if there is not a pronoun or a conjunction, then
by a colon; as,

Punctua-
tion.

" The quality of mercy is not strained ;
It droppeth as the gentle rain from heaven
Upon the place beneath ; it is twice blessed ;
It blesseth him that gives, and him that takes ;
'Tis mightiest in the mightiest ; it becomes
The thronèd monarch better than his crown."

Merchant of Venice.

" All that glisters is not gold,
Often have you heard that told :
Many a man his life hath sold
But my outside to behold :
Gilded tombs do worms enfold."

Merchant of Venice.

Rule VIII. RULE VIII.—A semicolon is used to introduce an example, speech, or quotation, if there is any connecting particle ; but if there is none, then a colon is used ; as, [any of the above rules with their examples is an instance of the use of the semicolon], and

" Let's see once more this saying graved in gold :
' Who chooseth me shall gain what many men desire.' "

Merchant of Venice.

" A thrilling voice was heard that vivified
My patriotic heart ; aloud it cried :

' I, the guardian of this land,' " etc.

WORDSWORTH.

Rule IX. RULE IX.—When two or more co-ordinate sentences refer to a common apodosis, a semicolon is used after each but the last, which is pointed off with a colon ; as,

Apodosis.	{	Protasis.	{	" Nuns fret not at their convent's narrow room ; And hermits are contented with their cells ; And students with their pensive citadels ; Maids at the wheel, the weaver at his loom, Sit blithe and happy ; bees, that soar for bloom, High as the highest peak of Furness Fells, Will murmur by the hour in foxglove bells :
				" In truth, the prison, unto which we doom Ourselves, no prison is."—WORDSWORTH.

See also the lines of Burns given as an example of Climax at page 180 *ante*.

RULE X.—A full stop is used after a complete sentence, which has no grammatical connection with the following sentences ; as,

“Talk not of genius baffled. Genius is master of man.
Genius does what it must ; and talent does what it can.”—O. MEREDITH.

A full stop is also used after abbreviations ; as, *MS.*, *M.P.*, *F.R.S.*, etc., *verbum sap.*, *nem. con.*, *fu. fa.*

A note of interrogation is used after direct questions ; as,

“In tasks so bold can little men engage ?
And in soft bosoms dwells such mighty rage ?”
POPE.

A note of exclamation is used after interjections, and expressions of strong feeling or surprise ; as,

“O upright judge ! Mark, Jew !—O learned judge !”
Merchant of Venice.

“O all you host of heaven ! O earth !”—*Hamlet.*

“’Tis rising from the dead—alas ! it cannot be !”
THOMSON.

A parenthesis is used to enclose words which may be added or withdrawn without affecting the grammatical structure of the sentence in which they stand ; as,

“Know then this truth (enough for man to know) :
Virtue alone is happiness below.”—POPE.

“Absent or dead, still let a friend be dear
(A sigh the absent claims, the dead a tear).”
POPE.

Punctua-
tion.

A dash is used to mark a sudden transition
of thought ; as,

“ The Jew shall have all justice ;—soft,—no haste ;—
He shall have nothing but the penalty.”

Merchant of Venice.

PART VIII.

HISTORY OF THE ENGLISH LANGUAGE.

§. 1. The vocabulary of the English language is extremely composite. It embraces words derived from most languages in the world. Still the majority of the words and the grammatical structure belong to the *Indo-European* family, of which nearly all the languages of Europe* and some of Asia form members.

Composite
nature of
English.

Belonging to the other great family, the *Semitic*. Semitic, are the Hebrew, Phœnician, Arabic, Syriac, Chaldee, and Ethiopic; from each of which the English language has adopted a few words.

§ 2. The Indo-European family embraces the following classes :—Sanskrit, Persian, Slavonic, Classical, Teutonic, and Keltic.

Indo-
European.

(1.) Of these, the Sanskrit and Persian are Asiatic; the former is no longer spoken now, but it is the parent-stock of the various dialects of northern India and the adjacent tribes.

(2.) Persian is spoken in the modern kingdom of Persia and some of the adjoining countries.

Persian.

* The only European exceptions are Turkish, Magyar, Finnish, and Basque.

Slavonic. (3.) To the Slavonic class belong the present languages of Russia, Poland, and those of the south-eastern, eastern, and north-eastern portions of the Austrian empire.

Classical. (4.) The Classical comprises Greek and Latin, and their modern representatives and derivatives.

To the former belong ancient and modern Greek. To the latter, Latin, Italian, Spanish, Portuguese, and French.

Teutonic. (5.) The Teutonic is divided into the Gothic and Scandinavian branches.

Gothic. The Gothic includes ancient and modern German, Dutch, Anglo-Saxon, Modern English, Flemish, and Frisian.

Scandinavian. The Scandinavian includes Norse, Icelandic, Swedish, Norwegian, and Danish.

Keltic. (6.) The Keltic is divided into the Kymric and Gaelic branches.

The Kymric includes Welsh, Cornish, and Breton.

The Gaelic includes Irish Gaelic, or Erse, the Gaelic of the Scotch Highlands, and Manx.

Original language. § 3. The original language of England, as far as we are acquainted with its origin, was Keltic, and nearly related to the ancient language of Gaul, the present language of Wales and of the Highlands of Scotland, and of the western and south-western portions of Ireland. But as the Saxons completely drove out the ancient Britons from the island, except from Cornwall, Wales, and the Scottish Highlands, and introduced their own language in its stead, very few Keltic

words survive in the English of the present day. Classes of
Keltic
words.

These may be divided into five classes.

Keltic words introduced into English by the Class I.
medium of another language; viz., the Latin;
as, druid, bard.

Words originally common to both Keltic and Class II.
Gothic; *as, brother, mother*; in Keltic, *brathair,*
mathair; the numerals, etc.

Words that have remained from the original Class III.
Keltic of the island, and which form genuine
constituents of the present English.

These fall into the following subdivisions:—

(a.) Proper names, generally geographical;	
<i>as, Avon, Don, Dee, Thames, Cam, etc.</i>	Rivers.
<i>Arran, Bute, Man, Mull, Wight, etc.</i>	Islands.
<i>Devon, Durham, Glamorgan, Kent, etc.</i>	Counties.
<i>Cheviot, Chiltern, Grampian, Malvern, etc.</i>	Hills.
<i>Cardiff, Carlisle, Llandaff, Liverpool, etc.</i>	Towns.

(b.) Words found in old writers; *as, bug* = ghost; *capul-hyde* = horse-hide; *cam* = crooked; *crowd* = a fiddle; *grise* = a step; *gyve* = fetters; *imp* = to engraft; *kern* = an Irish foot-soldier.

(c.) Words retained in the provincial dialects; *brat* = an apron; *cob* = to beat; *cocker* = to fondle; *gwethall* = household stuff, etc.

(d.) Vulgarisms and slang expressions; *as, game* = crooked (see *cam* above); *sham* = deceit; *bam* = mystify; *balderdash* = nonsense; *spreed* = play; *tantrum* = bad temper, etc.

(e.) Words retained in the current language; *as, basket, barrow, bran, cart, coat, crockery, dainty, darn, drill, fag* (in fag-end), *flaw, fun-*

Keltic
words.

nel, gown, gusset, hem, happy, kiln, lath, mattock, mop, pail, pelt, prance, pranks, peck, pitcher, rail, rasher, ridge, rug, solder, (to cement), size (glue), tackle, ted (of hay), wicket, and wire.

Class IV.

Words introduced by the Normans after the Conquest, being the remains of the original Keltic of Gaul.

Class V.

Words of late introduction; *as, flannel, whiskey, tartan, kilt, plaid, pibroch, reel, clan.*

LATIN OF THE FIRST PERIOD.

Latin I.

The first intermixture of a foreign language with the original Keltic of the island was caused by the Roman occupation of Britain from A.D. 43 to A.D. 418.

Military
terms.

This is generally called the Latin of the first period, and consists of a few words, chiefly relating to military matters; as the

(1.) Terminations, *-chester, -caster, -cester, etc.*, in *Winchester, Lancaster, Gloucester*, derived from the Latin *castra* = a camp.

(2.) The word *street*, and other modifications of the Latin *strata* = a paved road, in the towns *Stratford, Stradbroke, Streatham, etc.*

(3.) The termination *-coln* (from Latin *colonia* = a colony) in *Lincoln*.

(4.) The prefix *port-* (from Latin *portus* = a harbour) in *Portsmouth, Portsea, etc.*

(5.) The prefix *wall-*, from Latin *vallum* = a rampart, in *Wallbury*.

(6.) The prefix *Foss-*, from Latin *fossa* = a trench, in *Fossbury, Fosbridge, etc.*

ANGLO-SAXON.

The language which next disturbed, or rather ^{Anglo-Saxon.} almost wholly displaced, the original Keltic, was Anglo-Saxon, the mother tongue of the present English. It was introduced by some tribes from the North of Germany, in the fifth and sixth centuries of our era.

The following is the received account of their ^{Saxon in-}vasions :—

FIRST SAXON INVASION.

Some Jutes, under Hengist and Horsa, landed ^{Jutes,} at Ebbsfleet, in the Isle of Thanet, Kent, where ^{A.D. 449.} they soon afterwards established the kingdom of Kent.

They gradually extended to the Isle of Wight and part of Sussex.

SECOND SAXON INVASION.

Some Saxons, under Cella, landed in Sussex, ^{Saxons,} and formed the kingdom of Sussex, or South ^{A.D. 477.} Saxons.

They did not extend themselves beyond Sussex.

THIRD SAXON INVASION.

Some Saxons, under Cerdic, landed in Hants, ^{Saxons,} and formed the kingdom of Wessex, or West ^{A.D. 495} Saxons.

They afterwards extended their power over Hampshire, Berkshire, part of Surrey, Dorset, Wilts, Bucks, Oxfordshire, and Gloucestershire.

FOURTH SAXON INVASION.

Saxons,
A.D. 530.

Some Saxons, under Ercenwin, landed in Essex, and formed the kingdom of Essex, or East Saxons.

They afterwards extended their rule over Essex, Middlesex, and part of Hertfordshire.

FIFTH SAXON INVASION.

Angles,
A.D. 535.

Some Angles, under Uffa, landed in Norfolk, and formed the kingdom of East Angles.

They afterwards extended their dominion over Norfolk, Suffolk, Cambridgeshire, Northamptonshire, and Lincolnshire.

SIXTH SAXON INVASION.

Angles,
A.D. 547.

Some Angles, under Ida, landed in Yorkshire, and afterwards established the kingdom of Northumbria.

They afterwards extended their dominion over the six northern counties of England, and the Scottish counties south of the friths of Forth and Clyde.

Mercia,
A.D. 626.

The seventh kingdom of the Heptarchy was not formed by a fresh immigration of German tribes, but by a portion of the Anglians already settled in England, under Penda, in 626 A.D.

Mercia embraced all the midland counties west of the kingdoms of East Angles and East Saxons, south of that of Northumbria, east of the Severn, and north of the Thames.

UNION OF THE ANGLO-SAXON TRIBES INTO ONE KINGDOM.

Egbert, King of Wessex, died in 836 A.D. He had united the Saxon Heptarchy into one kingdom.

Union of
Anglo-
Saxon
dialects.
A.D. 836.

By this time, the languages of the various tribes, which were all dialects of the same language, resolved themselves into Anglo-Saxon, our mother tongue.

As by far the greatest element in modern English is derived from Anglo-Saxon, words from that source cannot be limited to any class or classes of names.

Anglo-
Saxon
element.

It will be sufficient to state that the grammatical structure of English is formed from that of the Anglo-Saxons; and that of words, all the pronouns, numerals up to a *million* (which is Latin), the ordinals, except *second* and *millionth* (which are both Latin), the prepositions proper, conjunctions, and auxiliary verbs, are of Anglo-Saxon origin. The names of the elements, of the seasons, the organs of the body, the modes of bodily action and posture, the words used in earliest childhood, terms of pleasantry, satire, contempt, and anger are for the most part Anglo-Saxon.

Gram-
matical
Structure.

Classes of
Anglo-
Saxon
words.

The monosyllables and words, derived or compounded of monosyllables, which have an independent existence in English, are nearly all Anglo-Saxon.

Words beginning with *bl*, *br*, *dl*, *gl*, *gr*, *k* and

Anglo-Saxon.

kn, and *sh*, are Anglo-Saxon; except *blame*, *blanche*, *blaspheme*, *blemish*, *blenche*, *brace*, *branch*, *brief*, *brick*, *brilliant*, *drapery*, and *dress*.

All words beginning with *ea* are Anglo-Saxon, except *eager* and *eagle*.

Norse element.

The NORSE or DANISH element in English consists of:—

Words coming indirectly through the Normans, who were originally Norwegians: as, *Guernsey*, *Jersey*, *Alderney*; the *-ey* in these words meaning island in Norse.

From A.D. 800 to A.D. 1020.

Words introduced direct either by the Danish pirates or by the followers of Canute.

Classes of Norse words.

The Danish words in English may be divided into four classes.

Geographical terms.

(1.) Geographical terms: as, *Grimsby*, *Whitby*, etc., from the Danish *-by*, a town.

Guernsey, *Orkney*, etc., from Danish *-ey*, an island.

Seaforth, *Frith of Forth*, etc., from *firth*, an inlet.

Dungeness, *Skipness*, etc., from *-ness*, a headland.

Thorpe, *Grimsthorpe*, etc., from *thorpe*, a village.

Wick, *Sandwich*, *Ipswich*, etc., from *wick*, a bay.

Obsolete words.

(2.) Words found in Old English literature, now obsolete; as, *busk*, prepare; *boun*, ready; (in the line, "*Busk ye*, and *boun ye*, my merry, merry men"); *mark*, a coin; *neif*, a fist.

Provincial words.

(3.) Provincial words: as, *braid*, resemble;

cleg, a sharp fellow; *flit*, to change house; *gar*, Provincial words.
to make; *gawm*, to stare; *greet*, to weep; *kirk*,
a church; *tarn*, a mountain lake.

(4.) Words retained in the current language; Current words.
as, *bait*, *bray*, *bustle*, *chime*, *dash*, *dock*, *doze*,
dwelt, *flimsy*, *fling*, *gust*, *ill*, *ransack*, *slant*, *sly*,
whim.

LATIN OF THE SECOND PERIOD.

This element of English was introduced Latin II:
under the Christianized Anglo-Saxon kings. It from A.D.
consists of Latin words, relating to ecclesiastical 596 to
matters, foreign animals, and plants. At the A.D. 1066,
same time there were introduced some Greek
words, though in Latin forms and characters,
relating to the same matters.

Examples of Latin Ecclesiastical Words.

Altar	from	altare.	Mass	from	missa.	Latin ec- clesiastical.
Chalice	„	calix.	Pall	„	pallium.	
Cloister	„	claustrum.	Porch	„	porticus.	
Creed	„	credo.	Preach (b)	„	prædico.	
Cross	„	crux.	Sacrament	„	sacramen- tum.	
Disciple	„	discipulus.	Saint (b)	„	sanctus.	
Font	„	fons.	Shrine	„	scrinium.	

(b) These words must have come through the French.

Examples of Greek Ecclesiastical Words.

Alms	from	eleemosyna.	Minster	from	monasterium.	Greek ec- clesiastical.
Angel	„	angelus.	Monk	„	monachus.	
Apostle	„	apostolus.	Priest	„	presbyter.	
Archbishop	„	archiepis- copus.	Psalm	„	psalma.	
Bishop	„	episcopus.	Psalter	„	psalterium.	
Choir	„	chorus.	Epistle	„	epistola.	
Church	„	cyriacon.	Stole	„	stola.	
Clerk	„	clericus.	Synod	„	synodus.	
Deacon	„	diaconus.	Canon	„	canon.	
Hymn	„	hymnus.	Nun	„	nouna.	
Martyr	„	martyr.	School	„	schola.	

Latin II.

Examples of Latin Names of Plants, etc.

Anchor	from anchora.	Mint,	from mentha.
Cedar	„ cedrus.	Pine	„ pinus.
Fennel	„ fœniculum.	Pumicestone	„ pumex.
Fig	„ ficus.	Rose	„ rosa.
Lettuce	„ lactuca.	Bne (b)	„ ruta.
Lily	„ lilium.	Radish	„ radix.

(b) This word must have come through the French.

Examples of Greek Names of Plants, etc.

Almond,	from amygdalum.	Myrrh,	from myrrha.
Balsam	„ balsamum.	Camel	„ camelus.
Hyssop	„ hyssopus.	Peony	„ pœonia.

Norman French.

Norman
French,
from A.D.
1041 to
A.D. 1362.

The Norman-French in English was first introduced in the reign of Edward the Confessor, and afterwards, more plenteously, under the Norman kings.

Norman
words
relating to
feudalism
and war.

It consists chiefly of words used in feudalism, war, law, and the chase: as, *aid, armour, assault, baron, battle, captain, chivalry, count, esquire, fealty, guardian, homage, hostage, lance, challenge, peer, duke, tenant, trumpet, vassal, ward, warrant, villain*, etc.

Relating to
law.

Advocate, arrest, assize, estate, judge, plaint, statute, sue, suit, service, treasure, prison, etc.

Relating to
the chase,
etc.

Bay, brace, covert, falcon, forest, park, quarry, sport, venison, beef, mutton, pork, veal, etc.

Of a mis-
cellaneous
nature.

Annoy, attire, change, crown, cry, country, mountain, power, peace, route, etc.

LATIN OF THE THIRD PERIOD.

Latin III.
from A.D.
1066 to
A.D. 1500.

This was introduced between the battle of Hastings and the Reformation. It relates to religious, learned, and legal matters.

LATIN OF THE FOURTH PERIOD.

This class of Latin words was introduced between the Reformation and the present century, in the writings of the learned.

Latin IV.
from A.D.
1600 to
A.D. 1800.

It differs from the words introduced from the Latin at other periods:—

(1.) By being less altered in form: as, *axis*, *apex*, from Lat. *axis*; *apex*, from Lat. *apex*, etc.

Characteristics.

(2.) By preserving the Latin form of the plural in the nouns: as, *axis*, plural *axes*; *apex*, plural *apices*; *index*, plural *indices*, etc.

(3.) In that it relates to objects and ideas for which the increase of science demanded names; as *formula*, *nebula*, *superficies*, *momentum*, etc.

Side by side with this Latin were introduced Greek words, preserving their own plural inflections, and relating to the same objects as the Latin of this period; as, *phenomenon*, *dogma*, *chrysalis*, *automaton*, etc.

Examples of Latin of the Fourth Period.

Words ending in *-a* and forming their plurals plural in *-æ*:

Examples of Latin IV.

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
Formula,	formulæ,	Nebula,	nebulae.
Larva,	larvæ.	Lamina,	laminæ.

Words ending in *-us*, and forming their plural in *-i*:

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
Calculus,	calculi.	Stimulus,	stimuli.
Genius,	genii.	Magus,	magi.
Radius,	radii.	Tumulus,	tumuli.

Examples of Latin IV. Words ending in *-um*, and forming their plural in *-a* :

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
Animalculum,	animalcula.	Medium,	media.
Datum,	data.	Memorandum,	memoranda.
Erratum,	errata.	Stratum,	strata.

Words ending in *-is*, and forming their plural in *-es* :

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
Axis,	axes.	Hypothesis, (c)	hypotheses.
Basis, (c)	bases.	Parenthesis, (c)	parentheses.
Crisis, (c)	crises.	Thesis, (c)	theses.

(c) These words are of Greek derivation, but are included in this class, as they follow the Latin rule in forming their plurals.

Words ending in *-x*, and forming their plural in *-ices* :

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
Appendix,	Appendices.	Radix,	radices.
Index,	Indices.	Vertex,	vertices.

Words ending in *-us*, and forming their plural in *-us* : *apparatus, apparatus* ; *impetus, impetus*.

Words ending in *-es*, and forming their plural in *-es* : *series, series* ; *species, species*.

Word ending in *-us*, and forming their plural in *-era* : *genus, genera*.

Examples of Greek Plurals.

Examples of Greek. Words ending in *-on*, and forming their plural in *-a* :

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
Aphelion,	aphelia.	Criterion,	criteria.
Automaton,	automata.	Phenomenon,	phenomena.

Words ending in *-is*, and forming their

plural in *-ides*: *cantharis*, *cantharides*; *chry-* Examples. Greek.
salis, *chrysalides*.

Words ending in *-a*, and forming their plural in *-ata*: *dogma*, *dogmata*; *lemma*, *lemmata*.

Words not relating to science, of the Latin Latin IV. of the fourth period, which are fully naturalized, and form their inflections after the English manner:—

Ambitious, artificial, cogitation, controversy, dimension, fastidious, indignity, numerous, ostentation, participate, etc.

LATIN OF THE FIFTH PERIOD.

This class includes all words from the Latin Latin V. or Greek, introduced in the present century. They are more correctly formed and more fully naturalized than the Latin words of the fourth period.

They chiefly relate to the improvements in the application of science in the present century.

Examples of Latin of the Fifth Period.

Terminus, dentist, oculist, locomotive, centri- Examples.
 fugal, eccentric, emigrant, binocular, tertiary, granite, exhume, descriptive, incipient, respectable, socialism, etc.

Examples of Greek of the same Period.

Biology, geology, lithograph, panorama, Greek.
 photograph, telegraph, telegram, stereoscope, microscope, epidemic, phrenology, etc.

Miscellaneous words
in English.

Besides the above, the English language contains words borrowed from almost every language in the world.

Examples of Miscellaneous Words in English.

- Arabic.** Admiral, alchemy, alcohol, alembic, algebra, alkali, almanac, amber, arrack, arsenal, artichoke, assassin, caliph, camphor, carat, caravan, chemistry, cipher, civet, coffee, cotton, crimson, elixir, emir, fakir, gazelle, giraffe, lute, magazine, mameluke, minaret, monsoon, moslem, mosque, mufti, mummy, nadir, naphtha, sultan, syrup, talisman, tariff, vizier, zenith, zero.
- Hebrew.** Abbey, abbot, amen, behemoth, cabal, cherub, ephod, gehenna, hallelujah, hosanna, jubilee, leviathan, manna, sabbath, seraph, shibboleth.
- Persian.** Azure, balcony, barbican, bashaw, bazaar, checkmate, chess, dervise, emerald, hookah, indigo, jackall, lilac, musk, orange, paradise, pawn (in chess), saraband, scimitar, sepoy, shawl, sherbet, simoom, taffeta, tiffin, turban.
- Hindustani.** Batta, buggy, bungalow, calico, coolie, cowrie, dimity, jungle, lac, loot, mullagatawny, pagoda, palanquin, pariah, punch, pundit, rajah, rupee, sugar, suttee, toddy.
- Chinese.** Bohea, congou, hyson, nankeen, pekoe, satin, tea.
- Caribbean.** Hammock.
- Malay.** Amuck, bamboo, bantam, caddy, caoutchouc, chintz, cockatoo, curry, gamboge, godown, gutta-percha, junk, mango, orang-outang, rattan, sago, shaddock.

Bey, chibouk, chouse, janisary, sash, tulip. Turkish.

Cacique, calumet, condor, llama, maize, moccasin, pampas, pemmican, potato, squaw, tobacco, tomahawk, tomato, wigwam. North American Indian.

Tattoo, taboo, kangaroo. Polynesian.

Ayah, cash, caste, commodore, compound, fetish, mandarin, palaver. Portuguese.

Alligator, armada, barricade, carbonado, cargo, chocolate, cigar, creole, desperado, don, duenna, embargo, flotilla, gala, grandee, grenade, jennet, mosquito, mulatto, negro, olio, paroquet, platina, poncho, punctilio, renegade, savannah, sherry, tornado, verandah. Spanish.

Alert, balustrade, bandit, bravado, bravo, bust, cameo, canto, charlatan, conversazione, cupola, ditto, dilettante, favourite? (favorito), folio, gazette, gondola, grotto, harlequin, improvisatore, incognito, influenza, lava, manifesto, mezzotinto, motto, muster, opera, pantaloons, piazza, portico, proviso, regatta, scaramouch, soprano, stanza, stilletto, stucco, studio, tenor, terra-cotta, tornado, torso, umbrella, virtuoso, vista, volcano, virtù, zany. Italian.

Beau, belle, belles-lettres, billet-doux, bon-mot, bouquet, déjeuner, dépôt, éclat, ennui, penchant, soirée, trousseau, congé, embonpoint, vinaigrette, toilette, etc. French.

Block, boom, boor, sprit, reef (v.), schooner, skates, sloop, smuggle, stiver, tafferel, veer, wear (a ship), yacht, sketch, cable. Dutch.

Besides, there are several words in English which, though derived from foreign words, have assumed an English form, so as, at first sight, English corruptions of foreign words.

- Corruptions.** to seem of native origin. Such are the following corruptions of foreign words.
- Rhyme.** *Rhyme* is derived by some from the Gothic, and it ought therefore to be spelt *rime*. The Italian word *rima* favours this notion. If so, rhyme is a word of Gothic origin simulating a Greek one, as if from ῥυμη. Puttenham, who wrote about minstrelsy in Elizabeth's time, spells it *rime*, and spells rhymers *rimers*.
- Beef-eater.** *Beef-eater* (a royal servant), from the French, *buffetier*=a side-waiter.
- Shotover.** *Shotover* (a hill near Oxford), from the French *château-vert*=green-castle.
- Jerusalem.** *Jerusalem* (a kind of artichoke), from Italian *girasole*, turning to the sun; Italian, from *girare* (to turn), *sole* (the sun).
- Runagate.** *Runagate* is a corruption of *renegade*, from the Spanish *renegado*, an apostate, from *renegare*.
- Lutestring.** *Lutestring* (of which dresses are made), is a corruption of the Italian word *lustrino*, a kind of silk, from *lustrare*, to shine.
- Lark.** *Lark* (a game) is a corrupted form of the Scandinavian word *lac*=a game.

English Corruptions of French Words.

English corruptions of French words.	Crawfish	écrevisse.
	Country dance	contredanse.
	Causeway (<i>e</i>). . . .	chaussée.

(*e*) Milton uses cansey:—

“The other way Satan went down
The *causey* to hell-gate.”—*Paradise Lost*.

Charterhouse chartreuse.

Dormouse	dormeuse.	Corruptiona.
Duck (<i>a term of endearment</i>)	doux.	
Gilliflower	girofée.	
Lanyard	lanière.	
O yes (<i>used by town-criers</i>)	Oyez.	
Penthouse	appentis.	
Periwig	perruque.	

English Corruptions of Latin Words.

Ancient (as "Ancient Iago").	Latin, insigne.	Of Latin words.
Ancient = flag	ditto.	
Miniature	minimatus (vermillion).	

English Corruptions of Italian Words.

Curtal-axe	from Italian cortelazo.	Of Italian words.
Doublet	„ guibetta.	

Somerset is a corruption of the Italian *soprasalto* ;
hence the old spelling *somersalt*.

Ceiling for *cieling*, from *cielo* Italian ; *cælum* Latin, the sky. Milton spells it *cieling* :—

“And now the thickened sky
Like a dark *cieling* stood.”—*Paradise Lost*.

Sovereign for *sovrán*, from Italian *sorvano*, derived from Lat. *supernus*.

Milton writes :—

“Thy *sovrán* sentence, that man should find grace.”
Paradise Lost.

English Corruptions of German Words.

Decoy	duck-cooy (a cage).	Of German words.
Poland	Pohlen.	

Modern Corruptions of Anglo-Saxon.

Bridgewater	Burgh Walter.	Of Anglo-Saxon words.
Court-cards.	coat-cards.	
Daisy	day's-eye.	

Corruptions of Anglo- Saxon words.	Righteous	right-wise.
	Island for	eyland.
The <i>ey</i> meaning <i>island</i> , as in Orkney, Guernsey, etc. from Scandinavian.		
<i>Goosebery</i> for <i>gorsebury</i> , from the prickly nature of the tree.		

Corruptions in Spelling of Foreign Words.

Of Latin words.	Colleague	Latin <i>collega</i> .
	Frontispiece	Latin <i>fronti-spicium</i> .

Author for *autor*, from Latin *auctor*, through French *auteur*.

Posthumous for *postumus*, *i.e.* last or youngest child.

Some justify the retention of the *h*, by the supposition that it is derived from "*post humatum patrem*."

Anthony for Antony, from Antonius, Latin.

Bosphorus for Bosporus, from Greek *βος ῥόπος*.

Mackenzie for Macenzie, *mac* being the Gaelic patronymic prefix, and *Enzie* the family name.

Hybridism. In derived words all the parts should belong to one and the same language. Any infringement of this rule is called *hybridism* (from *hybrida* a mongrel.) Hybridism is a common fault in the introduction of foreign words into English.

It is generally brought about by affixing a Greek termination to a Saxon or Latin word; as, *witticism*, *deism*, etc.

Examples. Or by adding a Latin termination to a Greek or Saxon word; as, *huntress*, *songstress*, *deaconess*, etc.

Or by putting a Saxon prefix or affix to a Latin or Greek word; as, *unfortunate*, *bishopric*, etc.

Or by prefixing a Latin or Greek word to a Saxon one ; as, *demi-god*, *hero-worship*, etc. Examples.

Conversion of Anglo-Saxon into English :—
Anglo-Saxon was converted into English—

Conversion
of Anglo-
Saxon into
English.

(1.) By contracting or otherwise modifying the pronunciation and orthography of words.

(2.) By omitting many inflexions, especially of the nouns, and, consequently, making more use of auxiliaries and prepositions.

(3.) By the introduction of French derivatives.

(4.) By using less inversion and ellipse, especially in poetry.

Of these, the second is the most important ; and it was brought about so gradually that it is difficult to fix a definite period as the date of the change.

There was nothing like the complete fusion of the Saxon and Norman languages, as there was of the Saxon and Norman laws. Still it is very probable that the converse of foreigners has had something to do with the simplifications of the Anglo-Saxon language which appear about the reign of Henry II., more than a century after the Conquest ; though it is also true that languages of a very artificial structure, like that of England before the Conquest, often become less complex in their form, without any such violent process as the amalgamation of two different races.

Fusion of
Anglo-
Saxon and
Norman-
French.

Modern Danish, Swedish, and Norwegian bear the same relation to the old Norse that Examples
of other
languages.

Other
languages.

English does to Anglo-Saxon; so do modern French, Italian, Portuguese, Spanish, and Wal-lachian to the Latin.

Successive
changes of
Anglo-
Saxon to
Modern
English.

As the disuse of Saxon forms crept in by degrees, it is difficult, except by an arbitrary line, to define the successive stages by which English has grown out of Anglo-Saxon. However, for convenience in treating the history of English literature, the following division has been made:—

A.D. 550—1150	. . . . .	Anglo-Saxon.
„ 1150—1250	. . . . .	Semi-Saxon.
„ 1250—1550	. . . . .	Old English.
„ 1550—1650	. . . . .	Middle English.
„ 1650—1850	. . . . .	Modern English.

Anglo-
Saxon, 550
to 1150 A.D.

The chief characteristics of Anglo-Saxon were:—

The article had three genders and five cases.

The noun had six declensions, and five cases of each. The gender of the nouns was marked in every case.

Adjectives had genders and cases like the nouns.

The infinitives of verbs ended in *-an* or *-en*, and the past participle in *-en*. They also had gerunds; and their participles *-ende* and *-ande* were declined like adjectives. The three persons plural of the indicative ended in *-ath*; and the verbs of the strong conjugation were more numerous than afterwards.

Semi-
Saxon, 1150
to 1250 A.D.

The chief characteristics of Semi-Saxon were:—

The declension of the article and nouns was

less marked, and the ablative case was disused. Semi-Saxon.
 There was less difference in the plural terminations of the nouns and adjectives. The dual number of the pronouns gradually disappeared.

The infinitives of the verbs ended in *-e*; and the termination of the past participle was dropped. The gerundial form of the infinitive was also changed.

The chief characteristics of Old English Old English, 1250 to 1550 A.D.
 were:—

The article had lost all inflections, and was indeclinable as now.

The adjectives had lost all inflections, and were invariable as now.

The gender of the nouns was less artificially marked, and most of the cases disappeared, their place being supplied by prepositions and the objective case. Many of the plural terminations were dropped.

The preposition *to* was used with the infinitive in *en* and the gerundial form. Many strong verbs became weak, and the present participle dropped all its declensions, and terminated in *-ing*.

The pronouns were pretty much the same as at present, except in the spelling of the possessive case.

The genitive case of nouns ended in *-es*; so did the plural.

The plural number of verbs ended in *-en*; the second person plural of the imperative ended in *-eth*.

Old
English.

Most of the auxiliary verbs were prefixed to infinitives in *-en*.

A large number of French words, chiefly nouns, adjectives, verbs, and participles, had been introduced, and were inflected according to the same rules as the Saxon words, the French verbs laying aside all differences of conjugation.

Middle
English,
1550 to 1650
A.D.

The chief characteristics of Middle English are:—

The article remains invariable. The nouns remain the same, except that their plurals and genitive cases end in *-s*. The adjectives remain invariable. The silent *e* is omitted in spelling. The infinitive of the verb assumed its present form, and the inflections for the plural number were dropped; *-s* took the place of *-eth* in the ending of the third person singular of the verb. A large number of Latin derivatives were introduced.

Modern
English,
1650 to pre-
sent time.

The chief characteristics of Modern English are:—

The article is invariable. The noun has only two cases. The adjective has no inflections for case, gender, or number. Prepositions are of frequent use, and supply the place of inflections for cases. The spelling is much improved, and words are shortened in form. The *-eth* of the third person singular of verbs is entirely disused, and the auxiliary verbs are more frequently employed. The subjunctive mood is disappearing, and a general simplification going on in all words; and a considerable

number of words from other European languages are introduced, as well as from the Latin and Greek. Modern English.

Note.—For a list of writers of the different periods see page 180.

EXTENT TO WHICH NORMAN-FRENCH WAS USED.

After the Conquest till the reign of Edward III., the language of the people was Anglo-Saxon; that of the priests, etc., Latin; and that of the king, nobles, and their retainers, Norman. Use of Norman French.
Court language.

All letters, even those of a private nature, were written in Latin till the beginning of the reign of Edward I., soon after 1270 A.D., when a sudden change brought in the use of French. In letters.

In grammar schools, boys were made to construe their Latin into French; and in the statutes of Oriel College, Oxford, is found a regulation so late as 1328 A.D., that students shall converse together, if not in Latin, at least in French. In schools.
Universities

The minutes of the Corporation of London, recorded in the Town Clerk's Office, were in French, as well as the proceedings in parliament, and in the courts of justice. Minutes.
Parliament.
Law courts.

Hence English was seldom written, and hardly ever employed in prose till after the middle of the fourteenth century.

Sir John Mandeville's "Travels" were written in 1356 A.D.; and this is our first English prose book. First prose works in English.

Wicliffe's Translation of the Bible, a great

English
prose
works.

work that enriched the language very much, is referred to 1383 A.D.

Trevisa's version of the "Polychronicon of Higden" was in 1385 A.D.; and the "Astrolabe of Chaucer" in 1392 A.D.

Introduc-
tion of
English.

A few public instruments were drawn up in English under Richard II. (1377-1399 A.D.); and about the same time, probably, English began to be employed in epistolary correspondence. Trevisa says, that when he wrote (1385 A.D.) even gentlemen had much left off having their children taught French; and names the schoolmaster, John Cornwall, who, soon after 1350 A.D., brought in so great an innovation as the making his boys translate their Latin into English.

In letters.

In schools.

At court.

In the
courts of
law.

The disuse of French in the upper ranks of society seems to have taken place very rapidly; as, by a statute of Edward III. in 1362 A.D., all pleas in the courts of justice are directed to be pleaded and judged in English, on account of French being so much unknown. Notwithstanding this, the proceedings in parliament, with very few exceptions, appear to have been all in French for sixty years longer, till the accession of Henry VI. in 1422 A.D.; and the statutes continued to be published in the same language for above 120 years after the passing of Edward III.'s statute, till the accession of Richard III. in 1483 A.D.

GENERAL RELATIONS OF MODERN ENGLISH TO
ANGLO-SAXON.

The relation of the present English to Anglo-Saxon is that of a modern to an ancient language. Let the word *smið* = a smith, be taken as an example of this relation. It was declined as follows, in Anglo-Saxon:—

<i>Singular.</i>	<i>Plural.</i>	<i>Example.</i>
<i>N. smið</i> = a smith.	<i>N. smiðas</i> = smiths.	Relation of modern English to Anglo- Saxon.
<i>G. smiðes</i> = of a smith.	<i>G. smiða</i> = of smiths.	
<i>D. smiðe</i> = to a smith.	<i>D. smiðum</i> = to smiths.	

As far, then, as the above example is concerned, the Anglo-Saxon differs from the present English by expressing a fresh relation by a modification of the form of the root, called an inflection, whereas modern English denotes the same relation by the use of a preposition.

In other words, Saxon inflection is superseded by a combination of words. Disuse of
inflections.

This is the case with all modern languages contrasted with their ancient form, and is called the process of simplification.

Contrasted with the present English, Anglo-Saxon has the following general differences:— Contrast of
the two.

1. Nouns had their peculiar declensions according to their terminations. These distinctions have disappeared in modern English. Nouns.

The present plural termination *-s*, which is a Number contraction for *-as* (as in *smiðas* = smiths), was in Anglo-Saxon confined to a single gender and declension.

Case.

With regard to case, the Anglo-Saxon had three cases, distinct in form ; viz., the Nominative, Genitive, and Dative for the nouns ; and the adjective and pronoun, had each four cases, viz., the Nominative, Genitive, Dative, and Accusative ; and some few words had an Ablative or Instrumental case as well.

In modern English, the adjectives have no case at all ; the nouns only two, the Nominative and Genitive, distinct in form ; and the pronouns three, viz., Nominative, Genitive, and Accusative.

Adjectives.

In Anglo-Saxon, the adjectives had three genders, Masculine, Feminine, and Neuter, with a distinct termination for each ; and agreed with their substantives in gender, number, and case, as they do in Latin.

In English there is no such distinction of gender, number, and case of adjectives.

Verbs.

The subjunctive mood, which in modern English (with one exception, If I *were*, the subjunctive of *was*) differs from the indicative only in the second and third persons singular, was considerably different in Anglo-Saxon.

The infinitive mood, in Anglo-Saxon, ended in *-an* ; as, *lufian* = to love.

THE PRESENT TENDENCIES OF ENGLISH.

Present
tendency of
English.

This process of simplification, *i.e.*, the disappearance of inflections, is still going on in English, as may be seen in the following tendencies :—

1. The distinction between the subjunctive Mood. and indicative moods is disappearing; as, *If it is*, is often used for, *If it be*.

2. Only one of the double forms of the past Tense. tense of some of the strong verbs will remain; as, *She sang well* is more general than *She sung well*, though both forms are correct.

The same is the case with *He drank heavily*, as compared with *He drunk heavily*.

3. The frequent use of the adjective for the Adverb. adverb tends to the disappearance of the latter; as, *soft*, *no haste*, for *softly*.

"A little learning is a dangerous thing,
Drink deep, or taste not the Pierian spring."—*Pope*.

HISTORICAL ANALYSIS OF ENGLISH WORDS.

Out of 43,000 words found in the English dictionary, 29,000 are of classical origin, and only 13,000 of Saxon. (*Max Müller*.)

Out of every 100 words in English, as it is ordinarily written or spoken, 60 are Saxon, 30 are Latin (including French), 5 are Greek, and 5 are miscellaneous. (*Trench*.)

Notwithstanding this preponderance of classical words in the dictionary, still English belongs to the Teutonic branch of the family of languages, because its grammatical structure is decidedly Teutonic; and the particles, which are of commonest occurrence, are also of Teutonic origin.

SOME OF THE
ENGLISH WRITERS OF THE ABOVE
PERIODS (500 A.D. TO 1850).

English
writers.

GILDAS, a historian, who flourished in the year 560 A.D. : he wrote in Latin.

BEDE, styled "the venerable," who wrote in Latin an account of the Saxon Church; born A.D. 673.

CEDMON wrote religious poetry in the 8th century in Anglo-Saxon. A Monk of Whitby.

ALFRED, king of England in the 9th century, translated some Latin works into Saxon for the instruction of the people (871-901 A.D.)

WILLIAM OF MALMESBURY wrote in Latin.

GEOFFREY OF MONMOUTH wrote in Latin.

THE MONKS OF PETERBOROUGH wrote the *Saxon Chronicle*, a history of English affairs from Alfred's time down to the death of Stephen, in Anglo-Saxon language.

ORM, OR ORMIN, wrote, about Henry II.'s reign, *The Ormulum*, a paraphrase of the gospel histories in Semi-Saxon verse.

LAYAMON, born about 1170. Translated the French *Romance of Brut*, by Wace, into English, or rather Semi-Saxon.

ROBERT OF GLOUCESTER (1230-1285), wrote a history of England in verse.

JOHN BARBOUR, Archdeacon of Aberdeen, flourished about 1371, wrote a rhyming chronicle of Robert Bruce.

JAMES I., King of Scotland, prisoner in Eng-^{English}land for nineteen years, wrote *The King's* ^{writers.} *Quhair*, or *Book*.

SIR JOHN FORTESCUE, chief justice, wrote a book on the English constitution, about 1450.

WILLIAM CAXTON (1410-1491), first English printer, wrote and translated about sixty works; among others *The Recuyelle of the Histories of Troye*, and *The Game of Chess*.

WILLIAM DUNBAR, a Scottish clergyman, flourished about 1500; wrote *The Dance* and *The Union of the Thistle with the Rose*, allegorical poems.

GAVIN DOUGLAS, flourished about 1500, bishop of Dunkeld; wrote an allegorical poem *The Palace of Honour*, and translated Virgil into English verse.

SIR JOHN DE MANDEVILLE, born at St. Albans, 1300; died at Liège, 1372. Wrote a history of his travels in the Holy Land, and parts of India and China, in which are inserted tales of knight-errantry, miraculous legends, monsters, giants, and devils.

JOHN DE WICLIFFE, born at Wicliffe, near Richmond, in Yorkshire, in 1324; died at Lutterworth, Leicestershire, in 1384. Translated the whole Bible from the Latin Vulgate into English, and wrote several tracts abusing the pope and monks.

GEOFFREY CHAUCER, born in London, 1327; died in London, 1400. Wrote the *Court of Love*, *Book of Troilus and Cresseide*, and *Canterbury Tales*, in English verse.

English
writers.

JOHN GOWER, born in the first half of 14th century; died in London about 1400. Wrote the *Confessio Amantis*, in English verse.

ROBERT LONGLAND, born in Shropshire about 1330; died about 1400. Wrote the *Visions of Piers Plowman*, an allegorical poem in English verse.

JOHN LYDGATE, born about 1375; died about 1461. Wrote the *Story of Thebes*, *Fall of Princes*, and *History, Siege, and Destruction of Troy*, in English verse.

SIR THOMAS MORE, born in London in 1480; beheaded at the Tower in 1535. Wrote the *Utopia*, in Latin, a description of an ideal republic.

WILLIAM TYNDALE, burned as a heretic, near Antwerp, in 1536. Translated the Bible.

MILES COVERDALE (1499-1580), translated the whole Bible into English.

JOHN SKELTON, born about 1475; died 1529, at Westminster. Wrote *Why come ye not to Court?* a satire on Cardinal Wolsey, and the *Boke of Colin Clout*, attacking the Church.

SIR THOMAS WYATT, born at Allington Castle, Kent, in 1503; died in 1538. Wrote some amatory verses and satires, among the latter the *Town and Country Mouse*. Also some prose writing on State affairs, and letters to his son.

EARL OF SURREY, born about 1516; executed 1547. Wrote several love sonnets, and translated parts of the *Æneid*. He is the first writer of English blank verse.

EDMUND SPENSER, born 1553, in London; ^{English} died 1599, at Westminster. His chief work is the *Faerie Queen*, a long allegorical poem in defence of chivalry.

CHRISTOPHER MARLOWE, flourished 1562-1592. Wrote dramas. Chief works, *The Jew of Malta*, and *Faustus*.

SIR PHILIP SIDNEY, born at Penshurst, Kent, 1554, killed at the battle of Zutphen, 1586. Wrote the *Arcadia*, and the *Defence of Poesie*.

SAMUEL DANIEL (1562-1619), wrote several Masques, and an address to the Countess of Cumberland.

WILLIAM SHAKESPEARE, born at Stratford-on-Avon, in 1564; died there 1616. Wrote tragedies and comedies, the most famous of which are: *Macbeth*, *Lear*, *Hamlet*, *Othello*, *Tempest*, *Henry IV.*, *Merry Wives of Windsor*, *Henry VIII.*, *Romeo and Juliet*, etc.

RICHARD HOOKER, born about 1553, at Heavertree, near Exeter, died at Bishopsbourne, Kent, in 1600. Wrote *The Laws of Ecclesiastical Polity*, being a defence of the constitution and discipline of the Church of England.

BEN JONSON, born at Westminster, 1574; died there, in 1637. Wrote several comedies, among which the most celebrated are: *Every Man in his Humour*, *Every Man out of his Humour*, and *The Alchemist*. Also several tragedies, *Sejanus*, *Catiline*, etc.

JOHN DONNE, born in London, 1573; died there 1625. He wrote satires; also a number of eloquent and witty sermons.

English
writers.

FRANCIS BACON (Lord Verulam), born 1561; died 1626. Wrote several philosophical treatises among others, the *Novum Organum*; was the author of the inductive system of philosophy. Also wrote essays on general subjects.

JOHN SELDEN, born at Salvington, in Sussex, in 1584; died in London, in 1654. Wrote *Table-Talk*, and a Latin treatise on Natural Law.

THOMAS HOBBS, born at Malmesbury, Wiltshire, in 1588; died in 1679. Wrote the *Leviathan*, *De cive*, *De corpore Politico*, essays on civil government.

SIR THOMAS BROWNE, born in London, in 1605; died at Norwich, in 1682. Wrote the *Religio Medici*, and *Inquiry into Vulgar Errors*.

ABRAHAM COWLEY, born in London in 1618; died at Chertsey, Surrey, in 1667. Author of several metaphysical poems and lyrics.

SIR JOHN DENHAM, born at Dublin, in 1615; died in 1688. Wrote a poem called *Cooper's Hill*.

FRANCIS BEAUMONT AND JOHN FLETCHER flourished 1586-1615; were joint authors of several dramas; among others, *The Knight of the Burning Pestle*, etc.

SIR WALTER RALEIGH wrote political treatises, and a history of the world (1552-1618).

MICHAEL DRAYTON, born at Harshull, in Warwickshire, in 1563; died in 1631. Wrote some pastoral poems, and the *Polyolbion*, a descriptive poem on England's natural products and legends.

JAMES HARRINGTON, born in 1611; died 1677. ^{English writers.} Wrote the *Oceana*, an imaginary account of a commonwealth of which Oceana is the imaginary name.

ANDREW MARVEL (1620-1678), wrote *The Rehearsal Transposed*, etc.

ISAAC BARROW (1630-1677), wrote some celebrated sermons.

ROBERT HERRICK, born in 1591. Wrote the *Hesperides*, a collection of sacred and love poems.

EDWARD HYDE, Earl of Clarendon (1608-1674), wrote *A History of the Rebellion*, i.e., Civil War.

JOHN MILTON, born in London, in 1608; died there in 1674. Wrote *Paradise Lost and Regained*, *Comus*, *Samson Agonistes* in poetry; *The Eikonoclastes*, *Defence of the English people*, etc. in prose.

JEREMY TAYLOR, born 1605, at Cambridge. A writer on theology; chief works, *Holy Living* and *Holy Dying*. •

SIR JOHN SUCKLING, born at Whitton, in Middlesex, in 1609; died in France, 1642. Author of several poems and plays; among others a ballad called *The Wedding*.

PHILIP MASSINGER, born at Salisbury in 1584; died in London in 1640. Wrote plays, among others, *The City Madam*, *Fatal Dowry*, *Bashful Lover*, *A new Way to pay old Debts*, etc.

ROBERT BURTON, born at Lindley, in Leicester, in 1576; died at Oxford, in 1640. Wrote the *Anatomy of Melancholy*.

English
writers.

EDWARD LORD HERBERT, of Cherbury, born in 1581, at Montgomery, in Wales; died in 1648. Wrote the *Life and Reign of King Henry VIII.*

GEORGE HERBERT (1593-1632) wrote *The Temple*, and other poems.

SAMUEL BUTLER (1612-1680). Author of *Hudibras*, a humorous satire on the puritans, after the style of Don Quixote.

JOHN DRYDEN (1631-1700). Translated Virgil into English verse. Wrote *Absalom and Achitophel*, and *Hind and Panther*,—the former a political, the latter a theological, satire in verse.

WILLIAM WYCHERLY (1640-1715), celebrated comic play writer. Author of *Plain-dealer*, and *Country Wife*.

JOHN LOCKE (1632-1704), philosophical writer; chief work, *An Essay on the Human Understanding*.

JOHN BUNYAN (1628-1688), wrote *Pilgrim's Progress*, an allegorical prose work, describing the life of a Christian under the figure of a journey.

RICHARD BAXTER (1615-1691), presbyterian minister; chief works, *The Saint's Rest*, and *A Call to the Unconverted*.

GILBERT BURNET (1643-1715), Bishop of Salisbury. Wrote *History of my own Times* and *History of the Reformation of the Church of England*.

JOSEPH ADDISON (1672-1719), Essayist, editor of the *Spectator*, and author of several short poems.

DANIEL DEFOE (1661-1731), writer of prose ^{English} fictions; chief work, *Robinson Crusoe*. _{writers.}

ALEXANDER POPE (1688-1744), poet, translated *Homer*, wrote the *Rape of the Lock*, moral essays in verse, *Windsor Forest*, the *Dunciad*.

JONATHAN SWIFT, Dean of St. Patrick's, great political writer; died in 1783; chief works, *Tale of a Tub*, *Drapier's Letters*, *Gulliver's Travels*.

JOHN GAY (1688-1732), wrote *The Beggar's Opera*, and some pastoral poems.

JAMES THOMSON (1700-1748), born in Roxburghshire wrote a poem called *The Seasons*, and an allegorical one, *The Castle of Indolence*.

SIR RICHARD STEELE (about 1709), born in Dublin, edited the *Tatler* and *Guardian*.

LADY MARY WORTLEY MONTAGU (1690-1762), wrote a series of descriptive letters from Constantinople.

ALLAN RAMSAY (1686-1758), born in Leadhills, Scotland, wrote a pastoral drama called *The Gentle Shepherd*.

THOMAS GRAY (1716-1771), wrote *Elegy in a Country Churchyard*, *Progress of Poesy*, *The Bard*, etc.

EDWARD YOUNG (1681-1765), wrote *The Night Thoughts*, a poem.

WILLIAM COLLINS (1720-1756), wrote an *Ode on the Passions*, etc.

MARK AKENSIDE (1721-1770), wrote *The Pleasures of the Imagination*.

OLIVER GOLDSMITH (1728-1774), wrote *The Traveller* and *The Deserted Village*, in verse, *The Vicar of Wakefield*, and other works in prose.

English
writers.

CHARLES CHURCHILL (1731-1764), wrote *The Rosciad*.

TOBIAS SMOLLETT (1721-1771), wrote *An Ode to Leven Water*, and several novels, *Roderick Random*, etc.

SAMUEL JOHNSON (1709-1784), wrote *Vanity of Human Wishes*, and *London poems*; *Lives of the Poets*; *Rasselas*, and the *Rambler* in prose, and composed a dictionary.

HENRY FIELDING (1707-1754), wrote the celebrated novels, *Tom Jones*, and *The History of Joseph Andrews*.

DAVID HUME (1711-1776), born in Edinburgh, wrote a history of England and some essays.

ADAM SMITH (1723-1790), born in Kirkcaldy, wrote a work on political economy called *The Wealth of Nations*.

SIR WILLIAM BLACKSTONE (1723-1780), Judge of King's Bench, wrote *Commentaries on the Laws of England*.

HORACE WALPOLE (1718-1797), wrote *The Castle of Otranto* and *Catalogue of Noble Authors*.

WILLIAM ROBERTSON (1721-1793), a Scottish clergyman, wrote histories of Scotland, of Charles V., and of America.

EDWARD GIBBON (1737-1794), wrote the history of *The Decline and Fall of the Roman Empire*.

ROBERT BURNS (1759-1796), a Scottish poet, wrote lyrics; chief works, *Cottar's Saturday Night*, *Tam o' Shanter*, etc.

WILLIAM COWPER (1731-1800), moral poet, ^{English} wrote *The Task*, *The Sofa*, and translated ^{writers.} *Homer*.

EDMUND BURKE (1730-1797), born in Dublin, famous orator; chief works, *An Essay on the Sublime and Beautiful*, and *Reflections on the French Revolution*.

HUGH BLAIR (1718-1800), a Scottish clergyman, wrote sermons and lectures on Belles Lettres.

WILLIAM PALEY (1743-1805), Archdeacon of Carlisle; wrote *Natural Theology*, *Horæ Paulinæ*, and *Evidences of Christianity*, etc.

LORD BYRON (1788-1824), poet, wrote *Childe Harold's Pilgrimage*, *Bride of Abydos*, etc.

DUGALD STEWART (1753-1828), born in Edinburgh, wrote *Philosophy of the Human Mind*, and *Outlines of Moral Philosophy*.

SIR WALTER SCOTT (1771-1832), poet and novelist; chief works, *The Lady of the Lake*, *Marmion*, *The Lay of the last Minstrel*, in verse, and the *Waverley Novels*, and *Life of Napoleon* in prose.

SAMUEL TAYLOR COLERIDGE (1772-1834), poet and prose writer; philosopher; author of *Christabel*, *The Ancient Mariner*, etc.

ROBERT SOUTHEY (1774-1843), poet and prose writer; wrote *Joan of Arc*, and *Thalaba* in verse, and a *Life of Nelson*, in prose, etc.

THOMAS CAMPBELL (1777-1844), poet, author of *The Pleasures of Hope*, *The Battle of the Baltic*, etc.

WILLIAM WORDSWORTH (1770-1850), poet;

English
writers.

author of *The Excursion*, *White Doe of Rylstone*, etc.

THOMAS MOORE (1780–1851, an Irish lyric poet; wrote *Lalla Rookh*, and *Irish Melodies*.

JOHN LINGARD (1769–1851), Roman Catholic, wrote *A History of England up to the Revolution*.

SAMUEL ROGERS (1762–1855); chief poems *Pleasures of Memory* and *Italy*.

LORD MACAULAY (1800–1859). English historian of the reigns of James II., and part of William III., also wrote *Lays of Ancient Rome*, and numerous essays on literature and politics.

APPENDIX.

I.

Showing the changes letters undergo in French and English words derived from the Latin.

A.

A is often changed into *ai*; as, Lat. *par*=equal, Fr. Appendix. *pair*, Eng. *pair*. Lat. *planus*=level, Fr. *plain*. Lat. *placere*=to please, Fr. *plaire*. Lat. *vanus*=empty, Fr. *vain*, Eng. *vain*.

B.

B is often inserted in French words between *m* and *a* liquid; as, Lat. *cumulare*=to heap up, Fr. *comblér*. Lat. *numerus*=number, Fr. *nombre*.

B is often changed into *v*; as, Lat. *gubernare*=to steer a ship, Fr. *gouverner*, Eng. *govern*. Lat. *debere*=to owe; Fr. *devoir*. Lat. *habere*=to have, Fr. *avoir*. Lat. *liber*=free, Fr. *livrer*, Eng. *deliver*. Lat. *verbena*=a sacred plant, Fr. *verveine*, Eng. *vervain*.

C.

C before *a* is changed into *ch*; as, Lat. *caballus*=horse, Fr. *cheval*, Eng. *chivalry*. Lat. *carus*=dear, Fr. *cher*, Eng. *cherish*. Lat. *calidus*=warm, Fr. *chaud*. Lat. *capitulum*=a little head, Fr. *chapitre*, Eng. *chapter*. Lat. *carmen*=song, Fr. *charme*, Eng. *charm*. Lat. *camera*=an arch, Fr. *chambre*, Eng. *chamber*. Lat. *canis*=a dog, Fr. *chien*. Lat. *calx*=limestone, Fr. *chaux*, Eng. *chalk*. Lat. *campus*=a field, Fr. *champ*, Eng. *champion*.

C before other letters is often changed into *g* or *s*; as,

Appendix. Lat. *acer* = keen, Fr. *aigre*. Lat. *macer* = lean, Fr. *maigre*, Eng. *meagre*. Lat. *facimus* = we do, Fr. *faisons*. Lat. *licere* = to be free, Fr. *loisir*, Eng. *leisure*. Lat. *crux*, genitive *crucis* = a cross, Fr. *croisade*, Eng. *crusade*.

C is often omitted before *r* or *t*; as, Lat. *auctor* = maker, Fr. *auteur*, Eng. *author*. Lat. *jactare* = to throw, Fr. *jeter*, Eng. *jet*. Lat. *pectus* = the breast, Fr. *poitrine*. Lat. *placatus* = a striking of the breast as a sign of grief, Fr. *plainte*, Eng. *plaint*. Lat. *fructus* = profit, Fr. *fruit*, Eng. *fruit*. Lat. *punctum* = a small hole, Fr. *point*, Eng. *point*. Lat. *sanctus* = sacred, Fr. *saint*, Eng. *saint*. Lat. *lacrima* = a tear, Fr. *larme*.

C is also often omitted between two vowels; as, Lat. *locus* = a place, Fr. *lieu*. Lat. *nocere* = to injure, Fr. *nuire*, Eng. *nuisance*.

D.

D is often changed into *j*; as, Lat. *diurnus* = daily, Fr. *journal*, *journée*, Eng. *journey*.

D is often omitted between two vowels; as, Lat. *gaudium* = gladness, Fr. *joie*, Eng. *joy*. Lat. *gladius* = a sword, Fr. *glaive*. Lat. *fides* = faith, Fr. *foi*, Eng. *fealty*. Lat. *prædicare* = to proclaim, Fr. *precher*, Eng. *preach*. Lat. *radius* = a rod, Fr. *rayon*, Eng. *ray*. Lat. *videre* = to see, Fr. *voir*, Eng. *view*.

E.

Long *e* is often changed into *ei*, *oi*, and *i*; as, Lat. *vena* = a vein, Fr. *veine*, Eng. *vein*. Lat. *avena* = oats, Fr. *avoine*. Lat. *credere* = to believe, Fr. *croire*. Lat. *ecclesia* = an assembly (really a Greek word), Fr. *église*. Lat. *cera* = wax, Fr. *cire*.

Short *e* is often changed into *ie*; as, Lat. *fel* = the gall, Fr. *fiel*. Lat. *hedera* = ivy, Fr. *lierre*, corrupted from *l'hierre*.

F.

Appendix.

F is often changed into *b* in English; as, Lat. *frater*, Eng. *brother*. Lat. *ferre*, Eng. *to bear*. Lat. *frangere*, Eng. *to break*.

G.

G is sometimes changed into *j* and *v*; as, Lat. *galbanus*=yellow, Fr. *jaune*, Eng. *jaundice*. Lat. *gyrare*=to wheel round, Fr. *virer*, Eng. *veer*.

It is sometimes changed into *y* or *i*; as, *rex*, genitive *regis*=a king, Fr. *roi*, *royal*, Eng. *royalty*. Lat. *lex*, genitive *legis*=a law, Fr. *loi*, *loyal*, Eng. *loyalty*.

G is often omitted before *d* and between two vowels; as, Lat. *Magdalena* (really a Greek word), Fr. *Madeleine*, Eng. *Maudlin*. Lat. *Augustus*, Fr. *Août*. Lat. *ligare*=to bind, Fr. *lier*, Eng. *lien*. Lat. *pagus*=a village, Fr. *pays*, *paysan*, Eng. *peasant*.

H.

H is generally omitted in French; as, Lat. *habere*=to have, Fr. *avoir*. Lat. *homo*=a man, Fr. *on*.

I.

I is often changed into *oi*; as, Lat. *bibere*=to drink, Fr. *boire*. Lat. *digitus*=a finger, Fr. *doigt*. Lat. *frigidus*=cold, Fr. *froid*. Lat. *minus*=less, Fr. *moins*.

I long by position is often changed into *e*; as, Lat. *imperator*=a commander, Fr. *empereur*, Eng. *emperor*. Lat. *insigne*=a mark, Fr. *enseigne*, Eng. *ensign*. Lat. *littera*, Fr. *lettre*, Eng. *letter*. Lat. *virga*=a rod, Fr. *verge*, Eng. *verger*.

I followed by *gn* or *ng* is often changed into *ei*, *ai*, or *a*; as, Lat. *dignari*=to deem worthy, Fr. *daigner*, Eng. *leign*. Lat. *constringere*=to bind together, Fr. *contraindre*, Eng. *constrain*. Lat. *ingere*=to fashion, Fr. *feindre*, Eng. *feint*. Lat. *lingua*=the tongue, Fr. *langue*, Eng. *language*. Lat. *pingere*, Fr. *peindre*, Eng. *to paint*.

Appendix.

J.

J is sometimes changed into *i* and *y*; as, Lat. *major*=greater, Fr. *maire*, Eng. *mayor*. It is sometimes omitted; as, Lat. *adjutare*=to help, Fr. *aider*, Eng. *aid*.

K.

The letter *k* is not found in Latin, its place being supplied by *c*.

L.

L is often omitted or changed into *ll*, *r*, or *u*; as, Lat. *pulvis*=dust, Fr. *poudre*, Eng. *powder*. Lat. *pilare*=to pluck off the hair, Fr. *piler*, Eng. *pillage*. Lat. *dolphinus*, Fr. *dauphin*, Eng. *dolphin*.

M.

M is often changed into *n*; as, Lat. *semita*=a path, Fr. *sentier*. Lat. *columna*=a column, Fr. *colonne*, Eng. *colonnade*.

N:

N is often omitted in French; as, Lat. *hiberum*=wintry, Fr. *hiver*. Lat. *infernum*=infernal, Fr. *enfer*.

O.

O long is often changed into *eu* and *ou*; as, Lat. *copula*=a bond, Fr. *couple*, Eng. *couple*. Lat. *hora*, Fr. *heure*, Eng. *hour*. Lat. *honor*, Fr. *honneur*, Eng. *honour*. Lat. *favor*, Fr. *faveur*, Eng. *favour*.

O short is sometimes changed into *eu* and *œu*, and *eo* and *ee*; as, Lat. *populus*, Fr. *peuple*, Eng. *people*. Lat. *bos*, genitive *bovis*=an ox, Fr. *bœuf*, Eng. *beef*.

O long by position is sometimes changed into *ou*, *ui*, or *u*; as, Lat. *cohors*, Fr. *cour*, Eng. *court*. Lat. *post*, Fr. *puis*, Eng. *puny*.

P.

Appendix.

P is often changed into *p*, *v*, or *f*; as, Lat. *apotheca* = a storehouse (really a Greek word), Fr. *boutique*. Lat. *cooperire*, Fr. *couvrir*, Eng. *to cover*. Lat. *sapor*, Fr. *saveur*, Eng. *savour*. Lat. *caput* = head, Fr. *chef*, Eng. *chief*.

Q.

Qu is sometimes changed into *g* in the middle of a word; as, Lat. *aquila*, Fr. *aigle*, Eng. *eagle*.

Q is sometimes omitted; as, Lat. *coquere*, Fr. *cuire*, Eng. *biscuit*. Lat. *sequi* = to follow, Fr. *suiivre*, Eng. *pursuivant*, *pursue*.

R.

R sometimes changes its place in French; as, Lat. *temperare*, Fr. *tremper*, Eng. *to temper*.

S.

Initial *S* with *p*, *c*, and *t*, often has *e* prefixed, or is omitted; as, Lat. *species* = a kind, Fr. *espèce*, Eng. *especial*. Lat. *scribere* = to write, Fr. *écrire*. Lat. *status* = a standing, Fr. *état*, Eng. *estate*.

Medial *s* is generally omitted in modern French, and a circumflex is substituted; as, Lat. *festum* = a feast, Fr. *ête*. Lat. *apostolus* = an apostle (really a Greek word), Fr. *apôtre*. Lat. *asinus* = an ass, Fr. *âne*.

T.

T is often omitted; as, Lat. *frater* = a brother, Fr. *ère*, Eng. *friar*. Lat. *ruta* = a herb, Fr. *rue*, Eng. *rue*. Lat. *gluten*, Fr. *glu*, Eng. *glue*.

T is often changed into *c*; as, Lat. *justitium*, Fr. *justice*, Eng. *justice*. Lat. *notitia*, Fr. *notice*, Eng. *notice*. Lat. *pretium* = a price, Fr. *précieux*, Eng. *precious*.

Appendix.

U.

U short is sometimes changed into *ou* and *eu*; as, Lat. *dubitare*, Fr. *douter*, Eng. *to doubt*. Lat. *lupus* = a wolf, Fr. *loup*. Lat. *gutta* = a drop, Fr. *goutte*, Eng. *gout*.

V.

V initial and medial is sometimes changed into *b* or *g*; as, Lat. *vervex* = a wether sheep, Fr. *brebis*. Lat. *serviens* = serving, Fr. *sergent*, Eng. *sergeant*.

V medial is sometimes omitted; as, Lat. *civitas*, Fr. *cit  *, Eng. *city*.

V final is often changed into *f*; as, Lat. *brevis* = short, Fr. *bref*, Eng. *brief*. Lat. *novus* = new, Fr. *neuf*.

X.

X is sometimes omitted; as, Lat. *extraneus*, Fr. *  tranger*, Eng. *stranger*.

W, y, and z are not found in Latin proper, though some Greek derivatives with an initial z are found in the Latin dictionaries.

APPENDIX II.

The following is the example of utility of punctuation and the ludicrous effect of the misapplication of stops. It is taken from the prologue in the *Pyramus and Thisbe* Farce in "A Midsummer Night's Dream," Act V, Scene 1.

Prologue loquitur :—

"If we offend, it is with our good will.

That you should think we come not to offend,

But with good will. To show our simple skill,

That is the true beginning of our end.

Consider, then, we come but in despite.

Appendix.

We do not come as minding to content you,

Our true intent is. All for your delight,

We are not here. That you should here repent you,

The actors are at hand ; and, by their show,

You shall know all that you are like to know."

Theseus. " This fellow does not stand upon points."

Lysander. " He hath rid his prologue like a colt ; he knows not the stop. A good moral, my lord : it is not enough to speak, but to speak true."

Hippolyte. " Indeed he hath played on his prologue like a child on a recorder ; a sound, but not in government."

Theseus. " His speech was like a tangled chain ; nothing impaired but all disordered."

The above prologue ought to have been punctuated and delivered as follows :—

" If we offend, it is with our good will

That you should think we come not to offend ;

But with good will to show our simple skill.

This is the true beginning of our end.

Consider, then, we come ; but in despite

We do not come ; as, minding to content you,

Our true intent is all for your delight.

We are not here that you should here repent you.

The actors are at hand ; and, by their show,

You shall know all that you are like to know."

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